

THE  
**MUSICAL CASKET:**  
CONTAINING GEMS OF VOCAL MUSIC  
FOR SOPRANO AND ALTO VOICES;

Compiled from the Works of

Mendelssohn, Verdi, Donizetti, Rossini, Haydn, Glover, Neukomm, Silcher, Rücken, & others;

WITH NEW ARRANGEMENTS AND ADAPTATIONS:

Together with a Selection of

HYMNS, CHANTS, ANTHEMS,  
AND  
**SOLFEGGIO AND VOCALISING EXERCISES.**

By JONATHAN C. WOODMAN,

*Professor of Music in the Packer Collegiate Institute, Brooklyn: and in Public Schools of New York City*

NEW YORK:

PUBLISHED BY MASON BROTHERS.

~~E46.103~~  
~~W8593~~

FROM THE LIBRARY OF  
REV. LOUIS FITZGERALD BENSON, D. D.  
BEQUEATHED BY HIM TO  
THE LIBRARY OF  
PRINCETON THEOLOGICAL SEMINARY

Division

Section

SCB  
2721

8h

Carrie M. Chapman



Digitized by the Internet Archive  
in 2013

<http://archive.org/details/musica00wood>



THE  
**MUSICAL CASKET:**  
CONTAINING GEMS OF VOCAL MUSIC  
FOR SOPRANO AND ALTO VOICES;

Compiled from the Works of

Mendelssohn, Verdi, Donizetti, Rossini, Haydn, Glover, Neukomm, Silcher, Rücken, & others

WITH NEW ARRANGEMENTS AND ADAPTATIONS:

Together with a Selection of

HYMNS, CHANTS, ANTHEMS,  
AND  
**SOLFEGGIO AND VOCALISING EXERCISES.**

---

By JONATHAN C. WOODMAN,

*Professor of Music in the Packer Collegiate Institute, Brooklyn: and in Public Schools of New York City.*

NEW YORK:

PUBLISHED BY MASON BROTHERS.

BOSTON: MASON & HAMLIN. PHILADELPHIA: J. B. LIPPINCOTT & CO. CHICAGO: ROOT & CADY.

1863.

## P R E F A C E.

---

THE work is mainly a compilation of Duets, Trios, and Quartets, for Soprano and Alto voices, suited to the wants of the young. To some songs one or more parts have been added, to render them more acceptable in class singing, leaving the melodies unaltered. New adaptations of poetry have been made in many cases, some of which were furnished expressly for this work. The original Italian has been retained with the translation, in some pieces, which will enhance their value for home use, and for schools where that language is taught. Much of the music is in full harmony, but so arranged as to be complete in two parts, and may therefore be sung as duets. In most of the sacred pieces, the harmony has been left as arranged for mixed voices.

Some exercises will be found on the first few pages, for the practical illustration of the *scales*—diatomic and chromatic ; the *modes*—major and minor ; *notes*, and their relative value or duration, and that of their corresponding *rests* ; *intervals* ; *keys* ; *signatures* ; the *turn* ; the *trill* or *shake* ; and the various characters or signs used in musical notation. Many of them are from Concone's “ Exercises for the Voice.” They may be sung either as *solfeggios*, using the proper syllable to each note, or may be *vocalised*, using one of the vowel sounds, of which *a* as in *ah* is the best.

*Brooklyn, Dec. 1858,*

J. C. W.

---

Entered according to Act of Congress, A. D. 1858,

By MASON BROTHERS,

in the Clerk's office of the U. S. District Court for the Southern District of New York

## SOLFEGGIO AND VOCALISING EXERCISES.

3

1      Do    re    mi    fa    sol    la    si    do    do    si    la    sol    fa    mi    re    do.

2

3

4

5

6

7

## SOLFEGGIO AND VOCALISING EXERCISES.

The musical score consists of eight staves of music, each with a different vocal range indicated by a bracket below the staff:

- Soprano (top staff)
- Alto (second staff)
- Tenor (third staff)
- Bass (bottom staff)

The music is divided into measures by vertical bar lines. Measure numbers are placed above the staves:

- Measure 9: Bass staff
- Measure 10: Bass staff
- Measure 11: Bass staff
- Measure 12: Bass staff
- Measure 13: Bass staff
- Measure 14: Bass staff
- Measure 15: Bass staff
- Measure 16: Bass staff
- Measure 17: Bass staff

The music is written in common time (indicated by a 'C') and includes various note values such as eighth and sixteenth notes. The vocal parts are represented by different patterns of dots and dashes on the staves.

SOLFEGGIO AND VOCALISING EXERCISES.

18                    19                    20

21                    22                    23

do di re ri mi fa fi

24

sol si la li si do      do si se la le sol se fa mi me re re do.

25

la si do re mi fa si la

1 2 3 4 5 6 7 8

27

28                    29

## SOLFEGGIO AND VOCALISING EXERCISES

30

1st TIME      2d TIME.

31

32

33

34 Key of C.      Key of G.      Key of D.

Key of A.      Key of E.      Key of B.

Key F<sup>#</sup>      Key of D<sup>b</sup>

Key of A<sup>b</sup>      Key of E<sup>b</sup>

Key of B<sup>b</sup>      Key of F

## **SOLFEGGIO AND VOCALISING EXERCISES.**

## SOLFEGGIO AND VOCALISING EXERCISES.

A handwritten musical score consisting of six staves of music. The first two staves are in treble clef, G major (two sharps), common time. The third staff is in bass clef, C major (no sharps or flats). The fourth staff is in bass clef, F major (one sharp). The fifth staff is in treble clef, A major (three sharps). The sixth staff is in bass clef, E major (no sharps or flats). The music features various note heads, stems, and bar lines, with some notes grouped by vertical lines. Measures 1-4 and 5-8 are identical in both treble staves, while measures 1-4 and 5-8 are identical in the bass staves as well.

SOLFEGGIO AND VOCALISING EXERCISES.

9



36

A musical score for vocal exercises. Measure 36 consists of two staves in common time (indicated by a '4'). The top staff features a continuous pattern of eighth-note pairs, while the bottom staff has a steady eighth-note bass line. Measure 37 continues this pattern, maintaining the eighth-note pairs and bass line.

A musical score for vocal exercises. Measures 38 and 39 consist of two staves in common time (indicated by a '4'). The top staff features eighth-note pairs, and the bottom staff features eighth-note bass lines. The music concludes with a final measure indicated by 'etc.'

37

etc.

38

39

A musical score for vocal exercises. Measures 37, 38, and 39 consist of two staves in common time (indicated by a '4'). The top staff features eighth-note pairs, and the bottom staff features eighth-note bass lines. The music concludes with a final measure indicated by 'etc.'

## SOLFEGGIO AND VOCALISING EXERCISES.

A page of musical notation for vocal exercises, featuring ten staves of music numbered 40 through 55. The notation consists of single-line staves, likely for a soprano or similar voice part. The music is primarily in common time (indicated by a '4'). The first six staves (40-45) are in G major (no sharps or flats). Staves 46-50 transition to F# major (one sharp). Staves 51-55 return to G major. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and slurs. Measures 40-45 show a progression from eighth-note patterns to sixteenth-note patterns. Measures 46-50 introduce more complex rhythms, including sixteenth-note groups and eighth-note pairs. Measures 51-55 continue the rhythmic patterns established in the previous sections.

SOLFEGGIO AND VOCALISING EXERCISES.

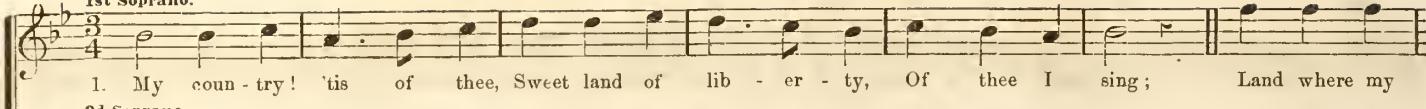
11

56                    57                    58                    59

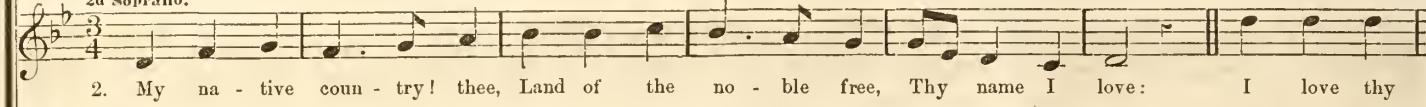
60                    61

## NATIONAL HYMN.

1st Soprano.



2d Soprano.



Alto.



rocks and rills, Thy woods and tem - pled hills My heart with rap - ture thrills Like that a - bove.

3 Let music swell the breeze,  
And ring from all the trees  
Sweet freedom's song:  
Let mortal tongues awake,  
Let all that breathe partake,  
Let rocks their silence break  
The sound prolong.

4 Our father's God ! to thee,  
Author of liberty!  
To thee we sing;  
Long may our land be bright,  
With freedom's holy light,  
Protect us by thy might,  
Great God, our King!

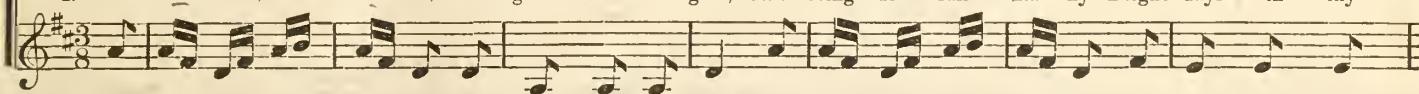
# The Musical Casket.

TRIO.—Sweet Spring is returning.

SILCHER.



1. Sweet spring is re - turn - ing, She breathes on the plain, And mead - ows are blooming In beau - ty a -  
2. Full glad - ly I greet thee, Thou love - li - est guest; Ah! long have we wait - ed By thee to be  
3. And then, O thou kind one, Thou cam - est so mild, And moun-tain and mead-ow, And ri - vu - let  
4. Now wel - come, thou loved one, A - gain and a - gain, And bring us full ma - ny Bright days in thy



gain, Now fair is the flow - er, And green is the grove, And soft is the show-er that falls from a - bove.  
bless'd; Stern win - ter threw o'er us His heav - y, cold chain: We love to be breathing in free - dom a - gain.  
smil'd, The voice of thy mu - sic Was heard in the grove, The balm of thy breezes in - vit - ed to rove.  
train, And bid the soft sum - mer Not lin - ger so long, And bid the soft sum-mer not lin - ger so long.



## SEE THE CONQU'RING HERO COMES.

From Handel's Oratorio of JOSHUA.

## CHORUS OF YOUTHS.

1st Soprano.



See the con - qu'ring he - - - ro comes, Sound..... the trum - pets, beat..... the drums;

2d Soprano.

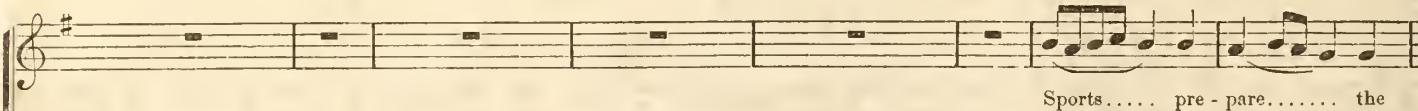


See the con - qu'ring he - - - ro comes, Sound..... the trum - pets, beat..... the drums;

Alto.



Solo Horns.



Sports..... pre - pare..... the



Sports..... pre - pare..... the



See the conqu'ring Hero comes.—Continued.

15

lau - - - rel bring, Songs..... of tri - umph to..... him sing, Sports pre -

lau - - - rel bring, Songs..... of tri - umph to..... him sing, Sports pre -

lau - - - rel bring, Songs..... of tri - umph to..... him sing, Sports pre -

DUETT or CHORUS.

1st Soprano.

- pare, the lau - - - rel bring, Songs..... of tri - umph to..... him sing. See the god - like youth..... ad -

2d Soprano.

- pare, the lau - - - rel bring, Songs..... of tri - umph to..... him sing.

-

-

-

## See the conqu'ring Hero comes.—Continued.

The musical score consists of three staves of music in G major, common time. The lyrics are integrated into the music, appearing below the notes. The first staff begins with a dotted half note followed by an eighth note, then a sixteenth-note pattern. The second staff begins with a dotted half note followed by an eighth note, then a sixteenth-note pattern. The third staff begins with a dotted half note followed by an eighth note, then a sixteenth-note pattern. The lyrics are as follows:

vance, Breathe..... the flutes and lead..... the dance; Myr - - - - tle wreaths and

ro - - - ses twine, To deck..... the he - ro's brow..... di - vine; Myr - tle....

wreaths and ro - - - - ses twine, To deck..... the he - ro's brow..... di - vine.

See the conqu'ring Hero comes.—Continued.

17

FULL CHORUS.

SOPRANO.  
ALTO  
See the.. con - qu'ring he - - - ro comes, Sound..... the trum - pets, beat.... the drums;  
TENOR, *f*  
See the.. con - qu'ring he - - - ro comes, Sound..... the trum - pets, beat.... the drums;  
BASS

Soprano, Alto, Tenor, Bass  
Sports..... pre - pare, the lau - - - rels bring, Songs..... of tri - umph to..... him sing.  
Sports pre - pare, the lau - - - rels bring, Songs of tri - umph to..... him sing.

## See the con-qu'ring Hero comes.—Concluded.

Musical score for 'See the con-qu'ring Hero comes.—Concluded.' The score consists of three staves of music in common time with a key signature of one sharp. The lyrics are: 'See the.. con - qu'ring he - - - - ro comes, Sound..... the trum - pets, beat.... the drums; See the.. con - qu'ring he - - - - ro comes, Sound the trum - pets, beat.... the drums;'. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures.

## DUETT.—The Maybells and the Flowers.

*Allegro Vivace.*  
1st Soprano.

MENDELSSOHN.

Musical score for 'The Maybells and the Flowers' by Mendelssohn. The score is for two sopranos in common time with a key signature of one sharp. The lyrics are: 'Young May-bells ring throughout the vale, And sound so sweet and clear : "The dance begins, ye flow-ers all ! Come with a merry cheer ! Come'. The music is characterized by its rhythmic variety and melodic line.

2d Soprano.

Continuation of the musical score for 'The Maybells and the Flowers'. The score continues for two sopranos in common time with a key signature of one sharp. The lyrics are: 'with a mer-ry cheer !" The flow - ers red and white and blue mer-ri - ly flock a - round, For-get - me - not of heavenly hue, And'. The music maintains its characteristic rhythmic style.

Final section of the musical score for 'The Maybells and the Flowers'. The score continues for two sopranos in common time with a key signature of one sharp. The lyrics are: 'with a mer-ry cheer !" The flow - ers red and white and blue mer-ri - ly flock a - round, For-get - me - not of heavenly hue, And'. The music concludes with a final melodic line.

## The Maybells and the Flowers.—Continued.

19

Ritardando

A tempo.

vio - lets too a - bound, For - get - me - not of heavenly hue, And vio - lets too a - bound,..... And

For - get-me - not of heavenly hue, And

Ritard.

A tempo.

vio - lets too a - bound. Young Maybells play a sprightly tune, And all be - gin to dance, While o'er them smiles the gentle moon with

her soft sil - v'ry glance, With her soft sil - v'ry glance. This Mas-ter Frost of- fend - ed sore, He in the vale ap -

## The Maybells and the Flowers.—Continued.

*pp*

pear'd; Young Maybells ring the dance no more, Gone are the flow - ers, sear'd, Gone  
pear'd; Young Maybells ring the dance no more Gone are the flow - ers, sear'd, Gone

Symphony.

are the flow - ers, sear'd, the flow - ers, sear'd. *pp* CRES - - - CEN - - - DO.  
are the flow - ers, sear'd the flow - ers, sear'd.

But frost has scarcely tak - en flight When well known sounds we hear, The May bells with renew'd delight Are ringing doubly  
But frost has scarcely tak - en flight When well known sounds we hear, The May bells with renew'd delight Are ringing doubly

## The Maybells and the Flowers.—Concluded.

21

Musical score for 'The Maybells and the Flowers' featuring two staves of music with lyrics. The music is in common time, key signature of one sharp. The piano accompaniment consists of eighth-note chords and bass notes. The vocal part includes several melodic phrases with sustained notes and a section marked 'Ri - tar - dan - do. A tempo.' The lyrics describe the flowers' desire to dance and roam, and the Maybells' call to leave home.

clear, Are ring-ing doubl-y clear, .... Now I no more can stay at home, The May-bells call me too, The  
clear. Are ring-ing doubl-y clear, .... Now I no more can stay at home, The May-bells call me too, The

Ri - tar - dan - do. A tempo.

flowers to the dance all roam, Then why should I not go? The flowers to the dance all roam, Then why should I not go? ....  
flowers to the dance all roam, Then why should I not go? The flowers to the dance all roam, Then why should I not go? The

Then why should I not go, .... Then why should I not go? ....  
flowers to the dance all roam, to dance all roam, The flowers to the dance all roam, Then why should I not go? ....

## H O M E .

Poetry by Mrs. R. T. ELDRIDGE.

J. C. W.

1 Home ean be made sweet, and its joys..... be made dear, Where the words of af -

2 On.... the ..... brow the gems that glis - ten may vie With the in - tel - leet-

3 Home! sweet cher-ished home the stran - - - ger ne'er knows Of thy joys nor thy

fee - - tion fall low on the ear; Where heart elings to heart, in the

beaming from the dark pen - sive eye And the heart be .... break - ing with

sor - - rows thy bliss nor thy woes Far .... bet - - ter I deem..... the lone

## H O M E.—Concluded.

23

A musical score for a voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The key signature is G major (one sharp). The lyrics describe a home where there's plenty and peace, contrasting it with a monarch's life of envy and愁 (grief). The melody consists of eighth and sixteenth note patterns.

low i - est cot, The..... mon - arch might en - - vy the peas - - ant his  
grief all the while, Where it lives on un - cheered by af - fec - tion's sweet  
wan der - er's lot, Than a home where there's plen - ty and peace.... en - ters

A continuation of the musical score. The vocal line continues the comparison between a simple home and a monarch's life. The piano accompaniment provides harmonic support. The lyrics emphasize the lack of愁 (worry) in a simple home compared to the monarch's life.

lot, The..... mon - - arch might en - vy the peas - ant his lot.  
smile, Where it lives on un - cheered by af - - fec - tion's sweet smile.  
not, Than a home..... where there's plen - ty and peace en - ters not.

## TWILIGHT.

J. C. W.

Words by Miss M. S. PRESTON.

1st Soprano.



Day-light pas-seth by, Ev-en time is nigh: Dim-ly seen thro' fall-ing tears, Come the loved of oth-er years; Close-ly

2d Soprano.



Earth then seems less drear, Hea-ven draweth near, Rich and pre-ious words of love, Bring they from their home a-bove, Then I

Alto.



by my side they stand, Linked to- geth-er hand in hand, Singing in..... my ear, We are ev - er near, We are ev - er near.



feel a - lone no more, They will al - ways hover o'er, Singing in..... my ear, We are ev - er near, We are ev - er near.



## QUARTET.—Thou art gone from my gaze.

G. LINLEY. 25

SOPRANO.

ALTO.

1. Thou art gone from my gaze like a beau-ti - ful dream, And I seek thee in vain by the meadow and stream ; } In the still-ness of  
 Oft I breathe thy dear name to the wind float - ing by, But thy sweet voice is mute to my bo-som's lone sigh, }

2. Of the birds in thy bow'r now com-pa-nions I make, Eve-ry simple wild flow - er I prize for thy sake : } Thou art gone from my  
 The deep woods and dark wilds can a pleas-ure im - part, For their sol-i - tude suits my sad sor-row-worn heart. }

TENOR.

BASS.

night, when the stars mild-ly shine, My heart fond-ly holds a com - mun - ion with thine : For I feel thou art near, and where-  
 gaze, yet I will not re - pine, Ere long we shall meet In the home that's now thine, Thou art gone from my gaze, yet I

e'er I may be, That thy spir - it of love keeps a watch o-ver me, Thy spir-it of love keeps a watch o - ver me.  
 will not re - pine, Ere long we shall meet in the home that's now thine, Ere long we shall meet in the home that's now thine,

## I WOULD THAT MY LOVE.

*Allegretto con Moto.*

MENDELSSOHN.

1st Soprano.



1. I would that my love would si - lent - ly flow, in a sin - gle word I'd give it the mer - ry bree - zes, They'd

2d Soprano.



2 To thee on their wings, my fair - est, that soul felt word they would bear, Should'st hear it at ev - ery mo - ment, and



waft it a - way in sport, I'd give it the mer - ry bree - zes, they'd waft it a - way in sport, a - way in



hear it ev - ery where, Should'st hear it at ev - ery mo - ment, and hear it ev - ery where, and ev - ery



sport, a - way in sport, they'd waft it a - way in sport. 3. At night when thine eye-lids in slum - ber have



where, and ev - ery where, and hear... it ev - ery where

## I would that my Love.—Concluded.

27

pp Sempre

closed those bright heavenly beams, Still there my love it will haunt thee, e'en in thy deep-est dreams, Still there my love it will

haunt thee, e'en in... thy deepest dreams, e'en in thy deep - est, E'en in... thy deepest, deep - est dreams,

thy deepest dreams,

*p*

*pp*

## THE WHITE SQUALL.

GEORGE A. BARKER.

1. The sea.... was bright and the bark rode well... The breeze bore the tone.. of the Ves - per  
 2. They neared the land.. where in beau - ty smiles, The sun - - - ny shore of the Gre - cian

bell; 'Twas a gal - lant bark,.. with crew as brave, As ev - er launched on the  
 Isles, All thought of home. o' that wel - come dear, Which soon should greet.....

*p*

## The White Squall.—Continued.

heav - ing wave, As ev - er launched on the heav - - ing wave, She shone by the  
wan - derer's ear,... Which soon should greet..... each wan - - derer's ear;.. And in fan - ey - -

*f*

light.. of de - clin - ing day,... And each sail was set, And each heart... was... gay, She  
joined..... the so - - cial throng, In the fes - tive dance, And the joy - - oes.... song, And in

shone in the light of de - clin - - ing day,.. And each sail was set,... and each heart was  
fan.... - - ey joined..... the so - - cial throng, In the fes - tive dance and the joy - ous

gay,..... and each heart..... was gay..... 3. A white cloud glides through the a - zure  
song..... and the joy - - - ous song.....

*Andante con Espressione.*

sky,.. What means.... that wild..... des - pair - ing ery?.... Fare - well the vi - sion'd scenes of

*Recit. Ardito.*

home, Fare - well the vis - ion'd scenes of home, That cry is help, where no help can

The White Squall.—Concluded.

29

A tempo.

come, That cry is help, where no help... can come, Fare - well ye vis - ion'd scenes of home, Fare -

Ad lib.

A tempo Allegro

- - well ye vi - sion'd scenes of home. For the white squall rides on the sur - ging wave, And the

bark is gulphed in the o - cean's grave, For the white squall rides on the sur - ging wave, And the

bark is gulphed in an o - cean's grave, For the white squall rides on the sur - ging wave, And the

bark is gulphed in an o - cean's grave, For the white squall rides on the sur - ging wave, And the

bark is... gulphed in an o - cean's grave, in... an o cean's grave, in an o - - - ean's grave.

## SERENADE.—Oh! Summer Night. (Com'è gentil la Notte.)

From "Don Pasquale," DONIZETTI.

ANDANTE

Dolce,

MOSSO,

pp

The musical score consists of two staves of piano music. The top staff is in treble clef, 6/8 time, and dynamic pp. The bottom staff is in bass clef, 6/8 time. The first section of the music is labeled ANDANTE and Dolce. The second section is labeled MOSSO. The lyrics are as follows:

1 Oh! sum - mer night,..... So soft - ly bright,..... How sweet the bower,.... Where sleeps thy cra-dled  
 2 Com' è gen - til..... la notte a mezzo A - pril..... è azurro il ciel,..... la lu - na è sen - za

Oh ! Summer Night. Continued.

31

**Cres.**      **Dim.**      **SOLO**

**CHORUS:** flow'r; ..... The light gale hies..... To rock her bed..... And scat - ter  
vel, ..... tutt' è lan - guor,..... Pace, mistero, a - mor..... Ben mio, per-

**Tenor and Bass**

The bow'r where sleeps thy cradled flow'r.

dew..... a - round her head      Then o'er her fly - - ing      She whispers sigh - ing  
che..... an - cor non vieni a me !      For ma - no lau - - re      d'a - mor ac - cen - ti,

**CRES.**      **p**

## Oh! Summer Night. Continued.

Sleep on till morn - ing light — Sweet flower good night, ..... Sweet flower good  
del rio nel mor - mo - rar ..... so - spi - ri sen ..... ti, Ben mio, per-

**CHORUS**

Sleep on,Sweet flow'r good night,good night.

night!..... Sweet flower good night,..... Sweet flower good night,..... good night, good night, No  
che. ..... an - eor non vie-ni a me ..... per-he, per - che, ..... an-eor non vieni a me? Poi  
**Piu mosso.**

**Cres.**

O! Summer Night.—Concluded

35

spoil-er shall come nigh thee  
quan-do sa - ró mor - to..... lul - la - by  
pian - ge - ra - i, ma ri - chiamar-mi in vi - ta - non po -

by..... Sweet flower, sweet flower good night.

**CHORUS,**

No spoiler shall come nigh thee lul - la - by.  
Poi quan-do sa - ró mor - to.... pian - ge - ra - - - i.  
No blight shall dare to sere thee good night.  
ma ri - chiamar-mi in vi - ta - non po - tra - i.

1st TIME      2d TIME

1st TIME      2d TIME

1st TIME      2d TIME

O summer night  
So soft and bright,  
How sweet the bower  
Where sleeps thy cradled flower,  
The light gale hies  
To seek her bed  
And scatter dew  
Around her head,  
The bud reposes  
Her veil she closes  
The gale sighs round  
With softer sound,  
Sweet flower, good night,  
Till morning light  
Sweet flower, good night, good night, good  
night,  
Thy beauty's spell shall charm thee,  
Lullaby,  
No stormy spell will harm thee,  
Sweet flower, sweet flower good night

## Hope brightly Beams before thee Now.

DONIZETTI.

Per te d'immen - so giu - bi - lo tut - to s'avviva in - tor - - no, per te veggiam ri - na - see - re  
 Hope brightly beams be - fore thee now, Ah, day of joy and glad - ness, Heav'n sheds its sun - light o'er thee now,

del - la spe - ranza il gior - - no, qui l'a - mis - ta ti gui - - da, qui ti con du - ce a -  
 No more of grief or sad - - ness, Dark tho' the clouds did ga - ther round, Fierce tho' the storm did

mo - - - - re tut - to rav - vi - va in - - tor - - - no qui ti con - du - ce a -  
 low - - - - er, Each dread - ed por - tent ba - - nish - ing, Love re - as - sert - eth his

Hope brightly Beams before thee Now.—Concluded.

35

DUETT.—Thou boundless, shining, glorious Sea.

SILCHER.

## DUETT.—Home of early hope and Pleasure.

Allegro. *Moderato.*

Arranged from DONIZETTI.



Long thy mem - ry  
Will be end - ed

I shall trea - sure,  
my complain - ing,



Far up - on the migh-ty main.  
Where so hap - py I have been,

Sor - row la - den and for -  
And the woods to meas - ures



O ! my hap-pi-est day will wak - en, When I  
And the joy - ous day beam bright-ly, When I

# Home of early hope and Pleasure.—Concluded.

37

look on thee a-gain, When I look,..... on thee,..... When I look on thee a - gain, my own sweet

## Chorus.

Fare - well, fare - well,  
home, Fare - ye - well, My own sweet home farewell, Yes, our happiest day will waken, When we look on thee a - gain, Fare -

FINE.

well, fare - well, fare - well!

D. C. al Segno.

Con Sva.

## DUETT.—There is no home like my own.

MALIBRAN.

*Allegro Moderato.*

1 In the wild chamois-track, at the break - ing of morn, With a hunter's pride,  
 2 I have cross'd the proud Alps, I have sail'd down the Rhone, And there is no spot

o'er the mountain-side, We are  
 like the sim-ple eot And the



led by the sound of the Al - pine horn, Tra la la la la la la la la, Oh, that voicie to me is a  
 hill and the val - ley I call my own. Tra la la la la la la la la. There the skies are bright, and our



voice of glee, Where ev - er my foot - steps roam; ... And I long to bound, when I hear that sound, A -  
 hearts are light. Our bo - soms without a fear; ... For our toil is play, and our sport the fray With the



There is no home like my own.—Concluded.

39

Rall.

A tempo. Cres.

gain to my moun - tain home. In the wild cha - mois track, at the break - ing of morn, With a  
gain roe of the for - est deer.

hun - ter's pride, o'er the mountain side, We are led by the sound of the Al - pine horn, Tra la la<sup>3</sup>  
la la la la la..... Tra la la.

## DUETT.—Summer Festival.

MOZART.



Come to our bow - ers, Sum - mer is ours,.... La - den with flow - ers, Come, mai -dens, come, Life's full of



pleas - ure, Earth yields its treas - ure, Joys be - yond meas - ure Wel - come us here, Life is ad - van - eing, Moments en -



- han - eing, Pleas - ure is dan - eing, Come, maid -ens, come. Friend -ship u - nites us, Joy shall de - light us,



## Summer Festival.—Continued.

41

Nought shall af - right us,      Pleas-ures u - nite us,      Joys shall de - light us.      Will ye not come? Hith - er ad -

- van - cing, With mu - sic and dan - eing, Beau - ty en - han - eing, O 'tis en - tran - eing, O 'tis en - tran - eing,

Will you not come? Care is a bub - ble, La - den with trou - ble; Care is a bub - ble, Thought makes it

## Summer Festival.—Continued.



dou - ble, Come then, maid - ens, hith - er come.... For dew - drops are shin - ing, Ros - es want twin - ing,



Time is de - clin - ing, Come, maid - ens, come.

Ros - es want twin - ing, Time is de - clin - ing,



Come, maid - ens, come ; Come, let us gath - er, Flow - ers to - geth - er, Hearts like a feath - er, Buoy - ant for -



## Summer Festival.—Continued.

43

ev - - - - - er. Beau - ty has pow - ers, Sum - mer has flow - ers, Love myr - tle bow - ers,

Come, maid-ens, come, Leave all your sad - ness, Min - gle in glad - ness, Come let us gath - er, Flow-ers to -

- geth - er, Hearts like a feath - er, Buoy - ant as ev - - - - - er, Fond hearts are beat - ing, Bright glances meet - ing,

## Summer Festival.—Concluded.

Sor - row's re - treat - ing, Come, maidens come, Hith - er ad - van - cing, O come, maid - ens come, With mu - sic and dan - cing, O

Come, maid ens come, With sing - ing and dane-ing, Our pleas - ures en - han - cing, O 'tis en - chant - ing, Come, maid - ens come.

## DUETT.—What Fairy-like Music.

J. D. PINNA.

*Allegretto.*

1. What fai - ry - like mu - sic steals o - ver the sea, En - tran-cing the sen - ses with charm'd mel - o - dy; What  
 2. The winds are all hush'd, and the wa - ters at rest, They sleep like the pas - sion in in - fan - ey's breast, The

## What Fairy-like Music.—Concluded.

45

A musical score for a single voice and piano. The music is in common time, key of G major (two sharps). The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment features sustained notes and eighth-note chords. The lyrics describe a peaceful scene at sea.

fai - ry - like mu - sic steals o - ver the sea, En - tran eing the sen - ses with charm'd mel - o - dy? 'Tis the  
winds are all hushed and the wa - ters at rest, They sleep like the pas - sion in in - fan - ey's breast, Till the

A musical score for a single voice and piano. The music is in common time, key of G major (two sharps). The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment features sustained notes and eighth-note chords. The lyrics describe a mermaid's song that awakens the soul.

voice of the mer - maid, that floats o'er the main, As she min - gles her song with the gon - do - lier's strain; 'Tis the  
storms shall un - chain them from out their dark cave, And break the re - pose of the soul and the wave, Till the

A musical score for a single voice and piano. The music is in common time, key of G major (two sharps). The vocal line consists of eighth and sixteenth note patterns. The piano accompaniment features sustained notes and eighth-note chords. The lyrics repeat the description of the mermaid's song.

voice of the mer - maid that floats o'er the main, As she min - gles her song with the gon - do - lier's strain.  
storms shall un - chain them from out their dark cave, And break the re - pose of the soul and the wave

## THE STAR OF HOME.

Arranged from VERDI.

1 Far from home and all its pleas - ures, Here I stand for - lorn, a - lone; Where are  
 ye my hearts fond treas - ures? List ye not my plain - tive moan! Bright - ly  
 gleams the star of ev - en, And my soul it fills with pain, For on  
 yon - der moon - lit heav - en I would gaze at home a gain, None but those who have been  
*Con Espressione*

The musical score consists of four staves of music for voice and piano. The top two staves are for the voice, and the bottom two are for the piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are mostly in soprano range, with some lower notes and occasional melodic leaps. The piano parts provide harmonic support and rhythmic patterns. The lyrics are integrated into the vocal lines, with the first line starting with '1 Far from home'. The score is arranged in a clear, legible style typical of early sheet music.

The Star of Home.—Concluded

47

part-ed Know the power of migh-ty love, When forsak-en, brok-en hearted, All our hopes are throned a-bove, Sad re-gret and restless,

long-ing, Day and night my bo-som fills. Drea-ry thoughts and fancies thronging Are the ex-iles portion still.

Lonely star, thou see'st me pining  
For the joys of father-land ;  
O how sweetly art thou shining  
O'er my home-beloved strand !

Thy soft beam to me is dearer  
Than the suns meridian glare,  
For thou seem'st to bring me nearer  
To my dear ones all r  
Lonely star &c.

OUR WAY ACROSS THE SEA.

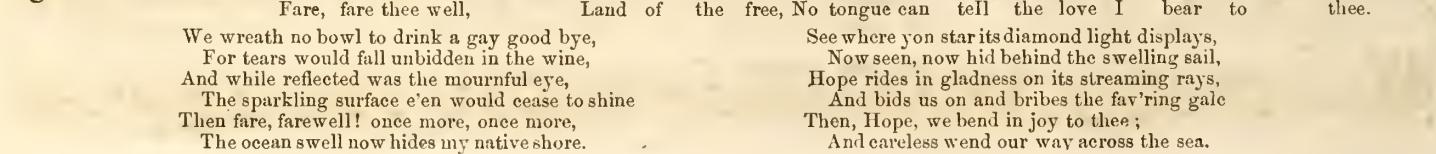
<sup>#</sup>14 TREB. Andantino Grazioso.

Home, fare thee well, the o - cean storm is o'er, ..... The wea-ry pen - non woo's the sea ward wind,

24 TREB.

## Our way across the Sea.—Concluded.


 Fast speeds the bark, And now the less - 'ning shore, ..... Sinks in the wave, with those we leave be - hind ;  
 Fare, fare thee well, ..... Land of the free, No tongue can tell the love I bear to thee.  
 Fare, fare thee well, Land of the free, No tongue can tell the love I bear to thee.  
 Fare, fare thee well, Land of the free, No tongue can tell the love I bear to thee.  
 Fare, fare thee well, Land of the free, No tongue can tell the love I bear to thee.  
 We wreath no bowl to drink a gay good bye,  
     For tears would fall unbidden in the wine,  
     And while reflected was the mournful eye,  
         The sparkling surface e'en would cease to shine  
     Then fare, farewell ! once more, once more,  
         The ocean swell now hides my native shore.


 See where yon star its diamond light displays,  
     Now seen, now hid behind the swelling sail,  
     Hope rides in gladness on its streaming rays,  
         And bids us on and bribes the fav'ring gale  
     Then, Hope, we bend in joy to thee ;  
         And careless wend our way across the sea.

## THE WILD ROSE.

49

H. WERNER.

*mP* Moderately—gently.

1 Once I saw a sweet - briar rose, All so fresh - ly bloom-ing; Bathed with dew and blush - ing fair, Gent-ly waved by

2 "Rose," said I, "thou shalt be mine, All so fresh - ly bloom-ing;" Rose re - plied, "Nay let me go, Or thy blood shall

balm - y air, All the air per - fu - ming.— Gent - ly waved by balm - y air, All the air per - fu - ming.

free - ly flow, For thy rash pre - su - ming,— Or thy blood shall free - ly flow, For thy rash pre - su - ming.

3 Woe is me I broke the stem,  
Life and fragrance dooming;  
Soon the lovely flower was gone  
And the thorns remained alone—  
Vanished all its blooming.

4 Had I left thee, lovely flower,  
In thy beauty bloom-ing,  
Bathed with dew and blushing fair,  
Thou wouldst still have filled the air  
With thy sweet perfuming.

## DUETT.—Behold how brightly breaks the Morning.

AUBER.



1. Be - hold.. how brightly breaks the morn-ing,  
2. A - way, no cloud is lower-ing o'er us,

Tho' bleak our lot..... our hearts are warm ,  
Frec - ly now..... we'll stem the wave, To toil... in -  
Hoist, hoist.. all



- ured, all dan - ger scorn - ing,  
sail, while full be - fore us,

We'll hail the breeze..... or brave the storm, Put off, put off, our course we know ; take  
Hope's bea-con shines..... to cheer the brave. Put off, put off, &c.



heed, whis-per low; look out and spread your net with care; take heed, whisper low; the prey we seek we'll

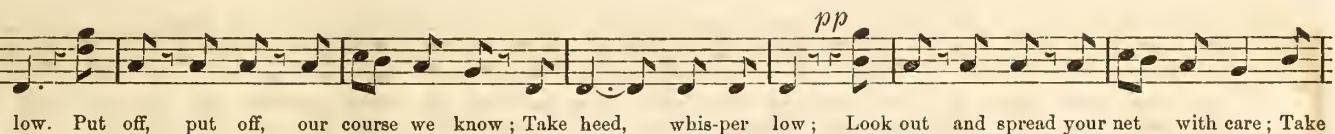


Behold how brightly breaks the Morning.—Concluded.

51



soon, we'll soon en - snare; the prey we seek we'll soon, we'll soon en - snare. Take heed, whisper low; take heed, whisper



low. Put off, put off, our course we know; Take heed, whis-per low; Look out and spread your net with care; Take



heed, whisper low; The prey we seek we'll soon, we'll soon en - snare, The prey we seek we'll soon, we'll soon en - snare.



## DUETT.—Maltese Boatman's Song.

*Piu Andante*

DEVEREUX.



1. See, broth-ers see, how the night comes on, Slow - ly sinks the set - ting sun, Hark, how the sol - emn  
 2. See how the tints of day - light die, Soon we'll hear the tend - er sigh; For when the toil of



ves - per clear, Sweet-ly falls up - on the ear; Then haste let us work till the day - light is o'er, And  
 la - bor's o'er, We shall meet our friends on shore; Then haste let us work till the day - light is o'er, And



fold our nets as we row to the shore, Our toil and la - bor be - ing done, How sweet the boat - man's  
 fold our nets as we row to the shore, For fame or gold how e'er we roam, No sound so sweet as



# Maltese Boatman's Song.—Continued.

53

A musical score for a Maltese Boatman's Song, featuring five staves of music in G major and common time. The lyrics are integrated with the musical lines, appearing below each staff. The first two staves are identical, followed by three more staves of music, each with its corresponding lyrics.

wel - come home, Home, home, home, the boat - man's wel - come home, Sweet, O sweet the boat - man's wel - come home.  
wel - come home, Home, home, home, the boat - man's wel - come home, Sweet, O sweet the boat - man's wel - come home.

Then haste let us work till the day - light is o'er, And fold our nets as we row to the shore,  
Then haste let us work till the day - light is o'er, And fold our nets as we row to the shore,

Our toil and la - bor be - ing done, How sweet the boat - man's wel - come home, Home, home, home, the  
For fame or gold how e'er we roam, No sound so sweet as wel - come home, Home, home, home, &c.

## Maltese Boatman's Song.—Concluded.

boat-man's wel - come home, Sweet, O sweet the boat - man's wel - come home, Wel - come home, wel - come home, wel - come home.

## FAR, FAR O'ER HILL AND DELL.

*Lento.**Spanish Melody.*

**ALTO.**

1. Far, far o'er hill and dell, On the winds steal - ing, List to the con - vent bell Mournful - ly peal - ing.  
 2. Now thro' the charm-ed air Slow -ly as - cend - ing, List to the chant-ed prayer, Sol - emn - ly blend - ing.

**SOPRANO.**

Hark, hark, it seems to say, As melt the sounds a - way, So life's best joys de - cay, Whilst new their feel - ing.  
 Hark, hark, it seems to say, Turn from such joys a - way, To those which ne'er de - cay, Tho' life is end - ing.

# GLEE—The May Fly.

55

Dr. CALCOTT.

Poor in - sect, poor in - sect, What a lit - tle day, What a lit - tle day of sun - ny bliss is  
Poor in - sect, poor in - sect, What a lit - tle day, What a lit - tle day of sun - ny bliss is  
What a lit - tle day, What a lit - tle day,

thine, What a day of sun - ny bliss is thine, And yet thou spreadst thy light wings gay, And yet thou spreadst thy light wings  
thine, What a day of sun - ny bliss is thine, And yet thou spreadst thy light wings gay, And yet thou spreadst thy light wings  
What a lit - tle day, &c.

## The May Fly.—Continued.

guy, And bidst them spreading shine, And bidst them spreading, spreading shine. Thou humm'st thy short and  
 gay, And bidst them spreading shine, And bidst them spreading, spreading shine,  
 gay, And bidst them spread ing shine, And bidst them spreading shine. Thou humm'st.....

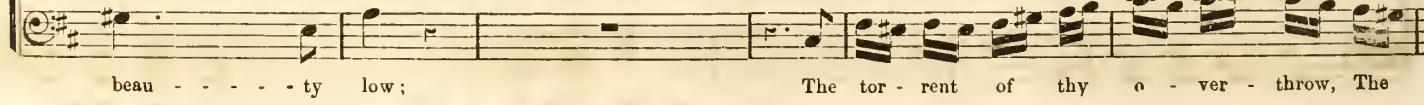
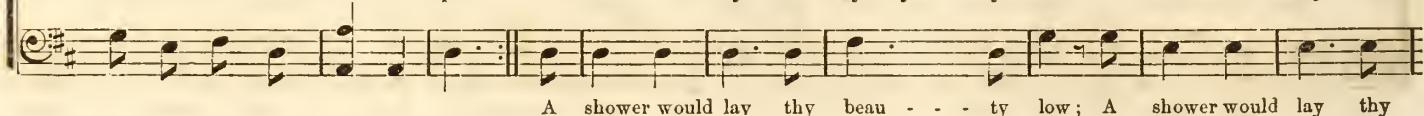
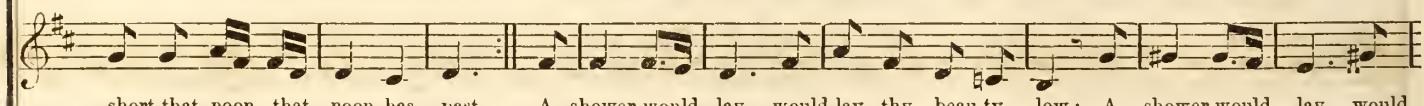
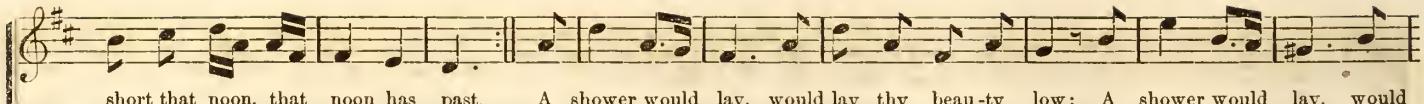
## The May Fly.—Continued.

57

blast, un - mind-ful of the blast, And care - less while 'tis burn-ing noon, And care - less while 'tis burn-ing noon, How  
blast, un - mind-ful of the blast, And care - less while 'tis burn-ing noon, And care - less while 'tis burn-ing noon, How  
un - mind-ful of the blast, And care - less while 'tis burn - - - ing noon, How

short that noon is past, And care - less while 'tis burn - ing noon; How  
short that noon is past, And care - less while 'tis burn - ing noon, And care - less while 'tis burn - ing noon; How  
And care - less while 'tis burn - - - - - ing noon;

## The May Fly.—Continued.



## The May Fly.—Continued.

59

Musical score for 'The May Fly' featuring three staves of music. The first two staves are in common time with a key signature of one sharp. The third staff begins with a common time signature and a key signature of one sharp. The lyrics are:

The tor - rent of thy o - ver - throw, thy storm of des - ti - ny.  
thy storm of des - ti - ny, thy storm of des - ti - ny.  
tor - rent of thy o - ver - throw, the tor - rent of thy o - ver - throw,

Musical score continuation featuring three staves of music. The first two staves are in common time with a key signature of one sharp. The third staff begins with a common time signature and a key signature of one sharp. The lyrics are:

*p* Then, then, in - sect, then, then in - sect, spread thy shin - ing wing, spread thy shin-ing wing, Hum  
Then, then, in - sect, then, then, in - sect, spread thy shin - ing wing, spread thy shin-ing wing, Hum  
*p* Spread thy shining wing, Spread thy shin - ing

## The May Fly.—Continued.

on thy bu - sy lay, hum on thy bu - sy lay; For man like thee has but his  
on thy bu - sy lay, hum on thy bu - sy lay; For man like thee has but his  
wing, Hum on thy bu - sy lay, thy bu - sy lay,

spring, For man like thee has but his spring. Like thine it fades a - way,  
spring, For man like thee has but his spring, Like thine it fades a - way, For man like thee has  
like thine it fades a - way, For

## The May Fly.—Concluded.

61

A musical score for three voices (Soprano, Alto, Bass) in common time, G major. The soprano part features a melodic line with eighth-note patterns and grace notes. The alto part provides harmonic support with sustained notes and eighth-note chords. The bass part consists of sustained notes. The lyrics describe a spring's life cycle and its comparison to a man's life.

## SWISS MOUNTAINEER.

### **Popular Swiss Melody.**

## Swiss Mountaineer.—Concluded.



When on the sum - mit stand-ing, High 'mid the cloud-less sky, I raise my voice right mer - ri - ly, And hail the world be -



But when the sun is sink - ing, And shades are dark and long, I call my sheep from wan - der-ing, And lead them home with



- low, La la..... la..... la..... la la la..... la..... la.....



song, La la



## NIGHT'S SHADE NO LONGER.

63

ROSSINI.

Soprano.

Tenor.

Bass.

Organ, or

Piano Forte.

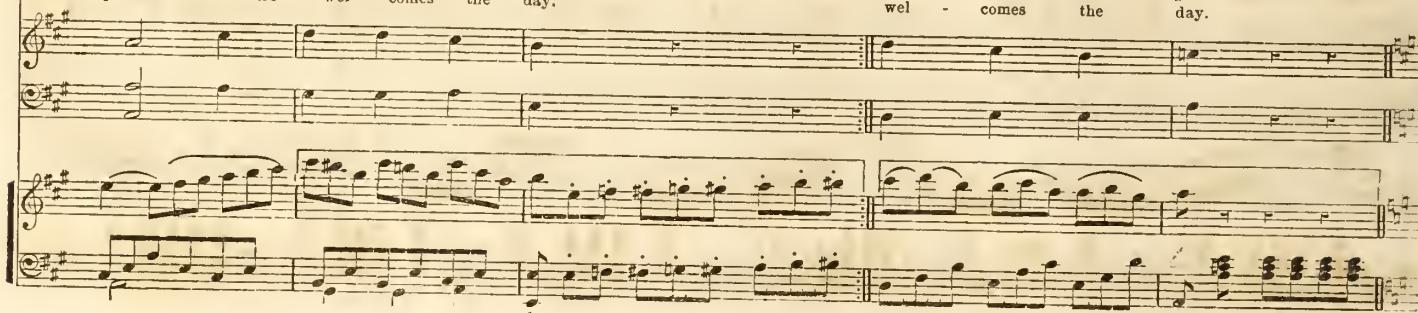
Night's shade no lon - - - ger na - ture en - tra - ces, Beam - - ing with  
Dark - - ness re - - - tir - - ing, has - tens a - - - way,  
bright - - ness, morn - - ing ad - - - van - ces, Smil - - ing with plea - - - ure, wel - comes the day,

## Night's Shade no longer.—Continued.

#### Major Solo,

Beam - ing with bright - - ness, morn - ing ad - - van - - ces, Smil - ing with

A musical score page showing two staves of music. The top staff has a treble clef, a common time signature, and a key signature of one sharp. It features a vocal line with lyrics: "plea - - sure wel - comes the day." The bottom staff has a bass clef, a common time signature, and a key signature of one sharp. It also features a vocal line with lyrics: "wel - comes the day." The music includes dynamic markings like 'TUTTI' and '2d TIME'.



Night's Shade no longer.—Continued.

65

The musical score consists of two staves of music. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by '12'). The lyrics for this section are:

Night's shade no lon - - - ger na - ture en - tran - - - ces,  
Dark - - ness re - - - tir - - - ing, has - tens a - - - way,

After the first section of lyrics, there is a measure of rests followed by a section in 24 time. This section continues the lyrics:

Beam - - ing with  
bright - - ness, morn - - ing ad - - van - ces, Smil - - ing with plea - - sure, wel - comes the day,

The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and includes dynamic markings like 'p' (piano) and 'f' (forte). The bass staff provides harmonic support with sustained notes and chords.

## Night's Shade no longer.—Continued.

A musical score for 'The Daybreak' by G. F.圣桑斯。上方乐谱为独唱部分，下方乐谱为钢琴伴奏部分。独唱部分由高音、中音和低音三个声部组成，采用三重唱形式。钢琴伴奏部分由右手上行八度的八分音符和弦与左手稳定的低音线条构成。乐曲开始时，独唱部分演唱“Beam-ing with bright-ness, morn-ing ad-van-ces, Smil-ing with”，随后进入一个休止符，之后继续演唱“plea-sure wel-comes the day.”。钢琴伴奏部分在独唱部分休止时，以八分音符的节奏型为主旋律。乐曲中间部分有“1st TIME.”、“TUTTI”、“2d TIME.”等指挥术语，表示不同的演奏段落。

Night's Shade no longer.—Concluded.

67

Beam - ing with bright - - ness, morn - ing ad - van - - ces, Smil - ing with plea - - sure, wel - comes the

Cres.

1            2

day,            day,        the day,        the day,        the day....

1            2

*Andante con Moto.*

## LIFT THINE EYES.

MENDELSSOHN.

Lift thine eyes, O lift thine eyes to the mountains, whence com - eth, whence com - eth, whence com - eth help,  
Lift thine eyes, O lift thine eyes to the mountains, whence com - eth, whence com - eth, whence com - eth help, Thy help

Thy help com - eth from the Lord, the Ma - ker of heav - en and earth, He hath  
com - eth, com - eth from the Lord,.... .... the Ma - - - ker of heav-en and earth, He hath  
Thy help com - - eth from the Lord, the Ma - - - - - ker of heav-en and earth, He hath

## Lift thine Eyes.—Continued.

69

*pp*

sayd, thy foot..... shall not be mov - ed, Thy Keep-er will nev - er slum - - ber, nev - er, a will nev - er  
 sayd, thy foot shall not be mov - ed, Thy Keep-er will nev - er slum - - ber,  
 sayd, &c.

*f*

*p*

*sf*

slum - - ber, nev - er slum - - - - - ber, Lift thine eyes, O lift thine eyes to the  
 nev - er, will nev - er slum - - - - - ber, Lift thine eyes, O lift thine eyes.... to the  
 slum - ber, will nev - er slum - - ber, Lift thine eyes, O lift thine eyes to the

## Lift thine Eyes.—Concluded.

mountains, whence cometh, whence cometh, whence com - eth help, whence com - eth, whence com-eth, whence com-eth help.  
 mountains, whence cometh, whence cometh, whence com - eth help, whence com - eth, whence com - eth, whence com - eth help.  
 mountains, whence cometh, whence cometh, whence com - eth help, whence com - eth, whence com - eth, whence com - eth help.

## WE WALKED THE MORNING SUN BENEATH.

J. C. W.

1. We walked the morn - ing sun be - neath, Glad wan - d'ring side by side,— Our hopes en - twined, a  
 2. We part ere yet the noon grows hot, Or threaten-ing storms ap - pear, While yet “the c - vil  
 3. And when in eve - ning shade we stand—Our wea - ry earth toil o'er— Still long - ing for the

# We walked the Morning Sun beneath.—Concluded.

71

A musical score for three voices (Soprano, Alto, Bass) in common time, featuring a treble clef for Soprano and Alto, and a bass clef for Bass. The music consists of four staves of musical notation with lyrics underneath each staff.

pleas - ant wreath, Bright Friend-ship's smile our guide, With heart and hand u - nit - ed sped; U - ni - ted still in

days come not," To cloud each joy - ous year. Our feet shall tread in dif - ferent ways, Thro' sun and shade we'll

un - known land, For morn - ing ev - er - more— Oh, may we to our God, the Light, Up - lift our gaze a -

heart, We now, toward separate path-ways led, Per - chance for ev - er part, Per - chancee for ev - er part.

roam; Yet ev - ery path, thro' va - ried maze, May lead to one blest home, May lead to one blest home.

far. Be - hold - ing, thro' the dark-some night, The bright and Morn-ing Star, The bright and Morn-ing Star.

## PARTING SONG.

J. C. W.

Lis - ten to the me - lo - dy, Hark, it hath a clos - ing strain,  
Teach that part - ings ev - er come, Teach that earth - ly joys must die,  
Gaze up - on the Teach that hap - py

fra - gile flower, Blooming but to die a - gain.  
hours must end, Like the strains of mel - o - dy. See the white waves hand in hand, Part - ing  
Yet the waves of joy and love, And the

on the peb - ly beach, And the mel - o - dy and flower, And the waves a les - son teach.  
flow - ers to us given, And the sweet - est mel - o - dy, Live immor - tal - ly in heaven.

# Land of our Fathers.

SAMUEL WEBBE

73

1 Land of our fa - thers! where-so'er we roam, Land of our birth! to us thou still art home. Peace and pros - per - i - ty  
2 Tho' oth-er climes may brighter hopes ful - fil, Land of our fa - thers! we love thee still Heav'n shield our hap-py home

on thy sons at - tend, And to pos - ter - i - ty their in-flu-ence descend. All, then, in - vit - ing, hearts and voices joining, Sing we in  
from each hostile band; Freedom and plenty crown our na - tive land Thus, then, u - nit - ing, hearts and voices joining, Sing we in

har - mo - ny, our na - tive land, Our na - tive land.  
har - mo - ny, etc.

## "YE SHEPHERDS, TELL ME."

MAZZINGHI.

*1st voice.*

Ye Shep - herds tell me, tell me have you seen, have you seen My Flo - ra pass this way,

In shape and fea - ture, beau - ty's queen, In pas - to - ral, in pas - te - ral ar - ray.

## CHORUS.

Shep-herds tell me, tell me, tell me have you seen, have you seen My Flo - ra pass this way,

Shep-herds tell me, tell me, tell me have you seen, tell me have you seen My Flo - ra pass this way,

Shep-herds tell me, tell me tell me have you seen, have you seen, have you seen My Flo - ra pass this way,

Ye Shepherds tell me.—Concluded.

75

have you seen, tell me, Shep-herds have you seen, tell me have you seen My Flo - ra pass this way?  
 Shep - herds tell me have you seen, tell me have you seen My Flo - ra pass this way;  
 have you seen, tell me, Shep - herd have you seen, &c.

2d Voice.

A wreath a - round her head, a - round her head she wore, Car - na - tion li - ly, li - ly rose:  
 And in her hand a crook she bore, And sweets, and sweets her breath com - pose.

Repeat CHORUS.

3d Voice.

The beauteous, the beauteous wreath, that decks her head, Forms her des - crip - tion, her des - crip-tion true,  
 Hands li - ly white, lips crim - son red, And cheeks, and cheeks of ro - sry hue

## BEAUTIFUL BLUE VIOLETS.

G. N. RODWELL.



Accompaniment.



dell and from din - gle, by rills and by riv - u - lets, La - dy, at sun -rise I sought them for you.

Beautiful blue Violets.—Continued.

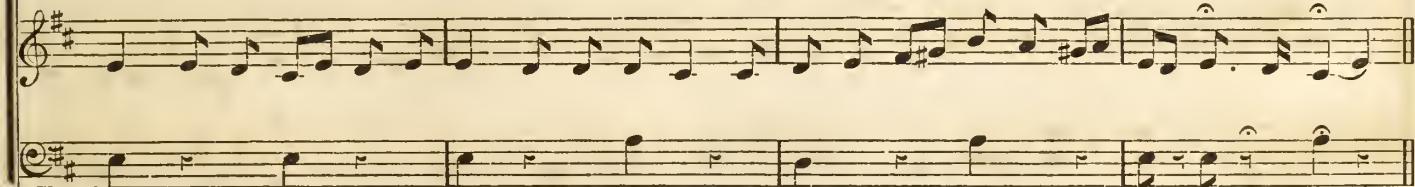
77

En - clos'd in a clus-ter of green leaves I found them, Hid - ing their heads from the gaze of the day; Be -



D. C. FROM §: TO §:

- - trayed by the sweets they them-selves shed a - round them, I culled the coy blos - soms and bore them a - way.



## Beautiful blue Violets.—Concluded.

Slight not, ah, slight not the shy, lit - tle flow - er, It seeks not to vie with the gay gar - den rose, Tho'

D. C. FROM :S: to :S:  
AD LIB

Slow

hum - ble the in - cense it brings to your bow-er, If its life be a short one, 'tis sweet to the close.

Words by BURNS.  
1st Soprano.

Andante.

# OH WERT THOU IN THE CAULD BLAST.

79

MENDELSSOHN.

2d Soprano

1. O wert thou in the cauld blast, On yon - der lea, On yon - der lea, My  
2. O were I in the wildest waste, Sae black and bare, Sae black and bare, The

Piano Forte.

plai - die to the an - gry airt,.... I'd shel - ter thee, I'd shel - ter thee, Or did mis - for - tune's bit - ter storms A -  
de - sert were a pa - ra - dise,.... If thou wert there, If thou wert there, Or were I mon - arch of the globe, With

- - round thee blaw, A - round thee blaw, Thy shield should be my bo - som, To share it a', To share it a'.  
thee to reign, With thee to reign, The brightest jew - el in my crown Wad be my Queen, Wad be my Queen.

## ANTHEM.—Come let us sing.

*Allegro con Spirito.*  
Soprano and Tenor.

Alto and Bass.

HAYDEN

*f* TUTTI

Come let us sing un - *f* TUTTI  
Come let us

Accompaniment.

Sva

- to the Lord, Let.... us make a joy - ful noise un - to the rock of our sal - va - tion.

sing un - to the Lord, Let..... us make a joy - ful noise un-to the rock of our sal - - va - tion.

Sva

## Come let us sing.—Continued.

81

Musical score for 'Come let us sing.—Continued.' featuring three staves of music. The first two staves are in common time, G clef, and the third staff is in common time, C clef. The lyrics are:

Let us come... be - fore his pres - ence with a song of thanks - giv - ing,  
Let us come be - fore his pre - sence with a song of thanks - giv - ing,

8va

Continuation of the musical score from the previous page. It consists of three staves of music in common time. The lyrics are:

And make a joy - ful noise, make a joy - ful noise un - to him with psalms.  
And make a joy - ful noise, make a joy - ful noise un - to him with

## Come let us sing.—Continued.

Let us come be - fore his presence with thanksgiving, and make a joy - ful noise un - to him.  
 psalms, Let us come be - fore his pres-ence with thanksgiving, and make a joy - ful noise un - to him.

For..... the Lord is a... great God, and a great King a ..  
 For..... the Lord is a... great God, and a great King a ..

8va

Come let us sing.—Continued.

83

A musical score for two voices (Soprano and Alto) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four staves. The first two staves show lyrics for the soprano and alto respectively, with corresponding piano accompaniment. The soprano sings "bove all gods.... In his hand are the deep places of the earth, the strength of the hills, of the King a - bove all gods.... In his hand are the deep places of the earth. the strength of the". The piano part features sustained chords and rhythmic patterns. The third and fourth staves continue the musical phrase, with the soprano singing "hills is his al - so, The sea is his and he made it, he made it, and his hands hills, of the hills is his al - so, The sea is.... his and he made it, he made it, and". The piano part includes a dynamic marking "8va" at the end of the fourth staff.

A continuation of the musical score from the previous page. It consists of four staves. The soprano and alto parts continue their respective lyrics from the previous section. The soprano sings "hills is his al - so, The sea is his and he made it, he made it, and his hands hills, of the hills is his al - so, The sea is.... his and he made it, he made it, and". The piano part provides harmonic support with sustained chords and rhythmic patterns. The dynamic marking "8va" appears at the end of the fourth staff.

## Come let us sing.—Concluded.

Soprano.  
Alto.  
Tenor.  
Bass.

form - ed the dry..... land..... O worship and a - dore him for ev - er - more, for ev - er - more.  
his hand form - ed the dry..... land. O wor - ship and a - dore him for ev - er - more, for ev - er - more.

## \* THE LARK.

CANON. *Allegro Vivace.*  
Soprano. *f*

MENDELSSOHN.

How love-ly thy note, So clear tho' remote, Sweet lark, as to heav'n thou'rt wing-ing ; Thou tak'st me from earth, I join in thy mirth, We mount in the sky loud-ly  
Alto.

How love-ly thy note, So clear tho' remote, Sweet lark, as to hea - - ven, Thou  
sing-ing, We mount in the sky loud-ly sing-ing. How love-ly thy note, So clear tho' re - mote, Sweet lark, as to hea - - ven, Thou  
How love-ly thy note, So clear tho' re - mote, Sweet lark, as to hea-ven thou'rt wing - ing; Thou

\* The Tenor and Bass parts of this Canon may be sung by Soprano and Alto voices, an octave higher.

The Lark.—Concluded.

85

A musical score for 'The Lark' featuring a vocal part and a piano accompaniment. The vocal part consists of three staves of music with lyrics. The piano accompaniment is shown below the vocal parts. The score includes a section titled 'CODA.' at the end.

**Vocal Part Lyrics:**

tak'st me from earth join in thy mirth, We mount in the sky, ..... We mount loud-ly sing - ing! How love-ly thy note, So tak'st me from earth, I join in thy mirth. We mount in the sky loud-ly sing - ing, We mount in the sky loud-ly sing - ing! How love-ly thy clear tho're - mote, Sweet lark, as to heav'n thou'r't wing - ing; Thou tak'st me from earth, I join in thy mirth, We mount in the sky loud-ly sing - ing, We note, So clear tho're - mote, How love - - ly! Thou tak'st me from earth, I join in thy mirth, We mount loud-ly sing - - ing, Sweet lark as to Hea - - ven, sing - ing,

**Coda:**

We mount in the sky  
loud - - - - ly sing - - ing.  
mount in the sky loud-ly sing - ing. We mount, we mount..... We mount in the sky loud - ly sing - ing.  
We mount loudly sing - - ing. We mount, we mount, ..... We mount in the sky loud - ly sing - - ing  
We mount loudly sing - - ing. We mount loudly sing - - ing.

## DUETT.—Music at Nightfall.

Words by C. J. JEFFREYS.

First Voice. *Poco Allegretto.*

Music by S. NELSON.

Second Voice.



1. I hear not a foot-fall, There is not a tone; Oh! greet thou mine ear With a song of thine own. There is not a foot-fall, Nor  
 2. The song that hath cheer'd me, Shall nev-er de - part; Tho' it pass from the ear It will dwell in the heart. In sunshine and sad-ness, In

Musical score for the second voice of the duet, in 3/8 time, key of G major. The vocal line consists of eighth and sixteenth note patterns, accompanied by a steady bass line on the cello staff below. The dynamic 'p' (piano) is indicated in the middle of the page.

Musical score for the second voice of the duet, continuing from the previous page. The vocal line consists of eighth and sixteenth note patterns, accompanied by a steady bass line on the cello staff below.

voice save thine own, But nev-er seem'd music So sweet in its tone. Pour thy dear me - lo - dy Lightly a - long. Love wakes the  
 good or in ill, The heart thou hast weleom'd Shall beat for thee still. To list to thy mu - sic, I'd leave the gay throng. Love wakes, &c,

Musical score for the second voice of the duet, continuing from the previous page. The vocal line consists of eighth and sixteenth note patterns, accompanied by a steady bass line on the cello staff below.

## Music at Nightfall.—Concluded.

87

A musical score for 'Music at Nightfall' featuring two staves of music with lyrics. The top staff begins with 'A piacere.' and 'A tempo.' The lyrics are:

lay, And my heart's in the song      What has earth dear-er      In pal - ace and grove,      Than mu - sic at nightfall From

The bottom staff begins with 'Colla voce.' and 'A tempo.' The lyrics are:

Legato.

Adagio,

First Voice.      Second Voice.

lips that we love,      Mu - sic at night-fall, Mu - sic at nightfall, Mu - sic at night-fall from lips that we love.

Adagio

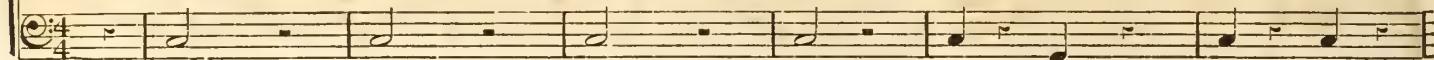
## DUETT.—I will be happy too.

Words by C. J. JEFFERY'S.

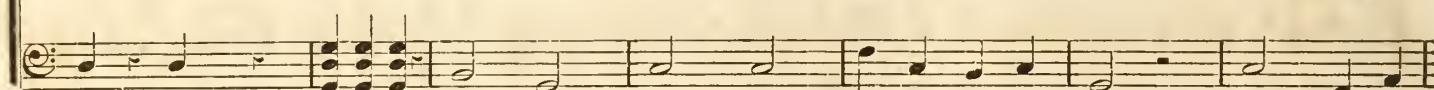
S. NELSON.



1 When spring ar-ray's the earth with flow'rs, And blossoms gem the tree; When sweet birds sing their tune-ful lay, I,



too, will hap - py be; When sum-mer spreads her wel-come store, In na - ture's va - ried hue, When flou'rish groves, and



plains re-joice, I will be hap - py too.



2 When cornfields wear their autumn garb,  
To wake the reaper's glee—  
And gladden all the sons of toil,  
I, too, will happy be;  
When winter chains the streamlet's course,  
And snow-wreaths meet my view,  
Old Christmas has his song and dance  
And I'll be happy too.

3 In ev'ry season, ev'ry clime.  
Tho' rich or poor our lot,  
Contentment may new pleasures give,  
To palace and to cot;  
To friends let me my joys impart,  
And they their joys to me;  
And tho' a passing cloud be mine,  
I still will happy be.

## DUETT.—Ask me not why.

89

Words by C. JEFFREYS.

Arranged



1. Ask me not why my heart with fond e - mo - tion Beats for the brave com - pan - ions of my



2. Chide me no more were I de - void of feel - ing, Would my in - grat - i - tude not wake thy

Accompaniment.



youth? Had they not tend - ed me with love's de - vo - tion, I had not lived, a - las, to prove my

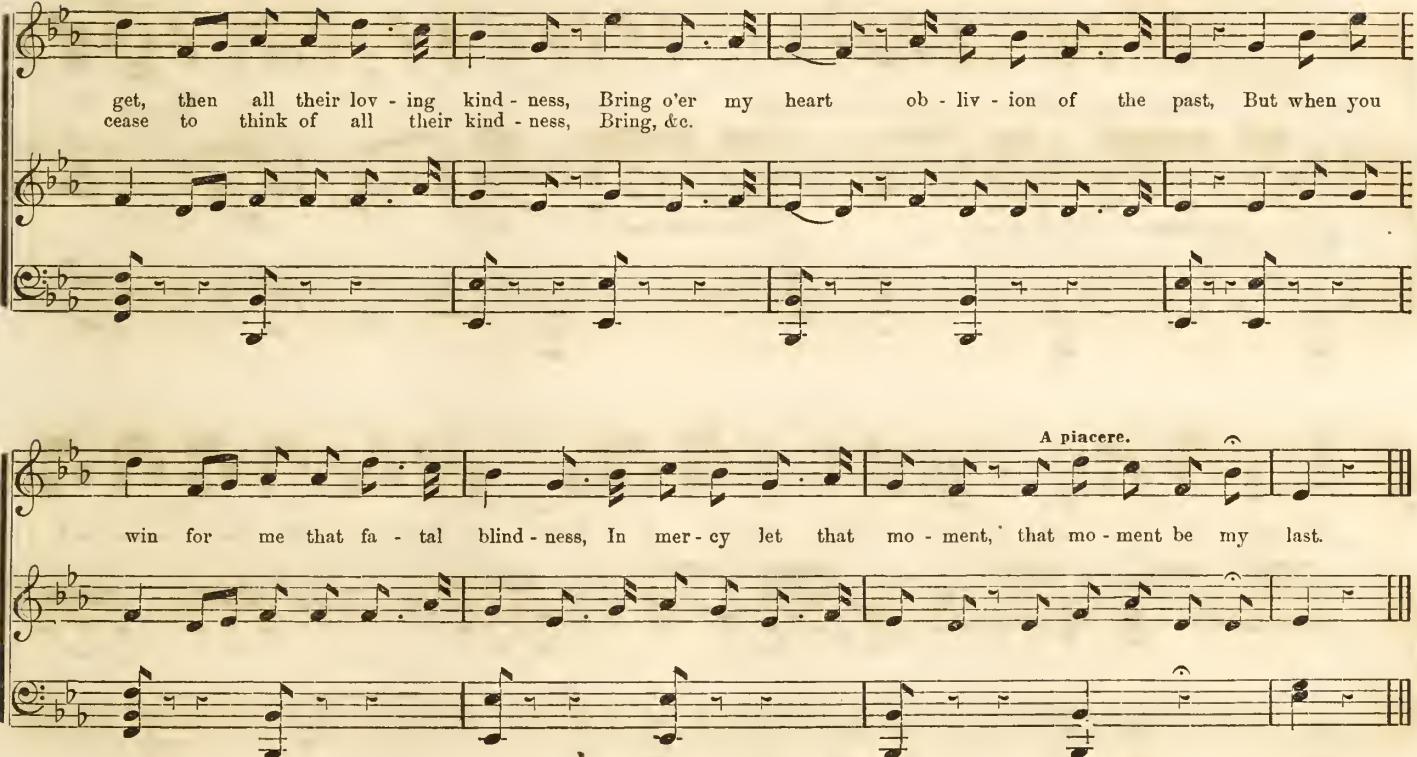


fears, Worth-less would be this mo - ment's fond re - veal - ing, If I could cast a - side the ties of long, long



## Ask me not why.—Continued.

truth: A help - less babe up - on the field I lay,..... And but for  
years, Thou hast my love, thine is a mo - ther's claim,..... To them for -  
them my life had passed a - way,..... My life had passed a - way: Ere I for -  
- - get not that thou'st the name,..... My mother, my mo - - ther dear, Ere I can



get, then all their lov - ing kind - ness, Bring o'er my heart ob - liv - ion of the past, But when you  
cease to think of all their kind - ness, Bring, &c.

A piacere.

win for me that fa - tal blind - ness, In mer - cy let that mo - ment, that mo - ment be my last.

## DUETT.—The Passage-Birds' Parting Song.

Music by MENDELSSOHN.

*Andante Sostenuto*

1st Soprano

2d Soprano

How fair and gay..... was ev - ery bough, How sad and drear..... the world is now, 'Tis past the

*p*  
PIANO FORTE

sum - mer, warm and bright. Thus sor - row fol - lows all de - light,..... 'Tis past the sum - mer, warm and

The Passage-Birds' Parting Song.—Continued.

93

bright,..... Thus sor-row fol - lows all de - light.

p

We knew not grief,..... we had no care, Green leaves made shel - ter ev - ery-where, In mer - ry songs, the live - long

## The Passage-Birds' Parting Song.—Continued.

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of two staves of eight measures each, with lyrics underneath. The first staff begins with a forte dynamic (f) and ends with a piano dynamic (p). The second staff begins with a piano dynamic (p).

day, We passed the hap - py hours a - way, In mer-ry songs, the live long day, We passed the hap - py hours a -  
way..... Now we poor birds..... are forced to roam, We have no long - - er a any home, And now we

The Passage-Birds' Parting Song.—Concluded.

95

far a - way must hie, And to the land of strang - ers fly,..... And now we far a - way must  
hie,..... And to the land of strangers fly, And to the land of strangers fly.....

This musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat. The time signature varies between common time and 6/8. The music features various rhythmic patterns, including eighth and sixteenth notes. The vocal line is supported by harmonic chords. The lyrics are integrated into the musical structure, appearing below the notes. The score concludes with a final cadence on the bass staff.

Words by G. v. EICHENDORFF.

## DUETT.—Greeting.

Music by MENDELSSOHN.

1st Soprano.

*Teneramente.*

2d Soprano.

Where'er my step may wan - der, thro' woods and mea-dows

1st Soprano (3/4 time): Whole rest, followed by eighth-note chords.

2d Soprano (4/4 time): Whole rest, followed by eighth-note chords.

1st Soprano: Eighth-note chords.

2d Soprano: Eighth-note chords.

Greeting.—Continued.

97

The musical score consists of three staves of music. The top staff features a soprano vocal line with lyrics: "Greet-ing thee ev - ery where," repeated twice. The middle staff shows a continuous bass line. The bottom staff shows a continuous piano accompaniment. The music is in common time, with a key signature of one flat. Measure numbers 1 through 10 are present above the staves. The vocal part uses slurs and grace notes. The piano part includes dynamic markings like *sf* (fortissimo) and *p* (pianissimo). The bass part has a sustained note in measure 10.

Greet-ing thee ev - ery where,  
Greet-ing thee ev - ery where,  
Greet-ing thee ev - ery where, ev - - ery where, Greet - - - ing thee ev - ery

where.

I from the gar - - - den gath - er sweet flow - ers bright and

## Greeting.—Continued.

And

fine, And in - - to gar - lands wind them, with pleas - - ant thoughts I bind them,

greet - - ings in - ter - twine,..... And greet - - - ings in - ter - twine,

*sf* And greet - - ings in - ter - twine, in - - ter - - twine, thou - and greet-ings in - ter -

Greeting.—Continued.

99



## Greeting.—Concluded.

Must in the heart re - main,..... Must in the heart re -  
love.... I may not cher - ish, sf Must in the heart re - main, re -  
main, Must.... in the heart re - main, Must.... in.... the heart re - main.

## DUETT.—Make me no gaudy Chaplet.

101

DONIZETTI.

*mezzo-forte.*

Make me no gau - dy chap - - let,      Weave it of sim - ple flow - ers,      Seek them in low - ly



val - - - leys,      Af - ter the gen - tle show - ers,      Bring me no dark red ro - - - ses,

Staccato.



## Make me no gaudy Chaplet.—Continued.

A musical score for two voices, featuring three staves of music with lyrics underneath. The music is in common time, with a key signature of one flat. The first staff begins with a forte dynamic. The lyrics are:

Gay in the sun - shine glow - ing, Bring me the pale moss-rose bud, Be - neath the fresh leaves  
grow-ing. Bring not the proud eyed blos - - som,

The score consists of three staves of music, each with a treble clef and a key signature of one flat. The first staff starts with a forte dynamic. The second staff begins with a piano dynamic. The third staff begins with a piano dynamic. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are placed below the corresponding musical lines.

Make me no gaudy Chaplet.—Continued.

103

A musical score for three voices (Soprano, Alto, and Bass) and piano. The music is in common time, with a key signature of one flat. The vocal parts are written in soprano, alto, and bass clefs, with lyrics underneath each note. The piano part is written below the vocal parts, featuring harmonic chords and bass notes. The score consists of two systems of music, each with four measures. The lyrics are as follows:

Dar - ling of east - ern daugh - ters, Bring me the snow - y li - - - ly, Floating on si - - lent  
wa - - -ters, Gems of the low - ly val - - ley, Buds which the leaves are shad - - ing,

## Make me no gaudy Chaplet.—Concluded.

Lil - lies of peace - ful wa - - - - ters, Em - blems be mine un - fad - - - ing,

C:

Lil - lies of peace - ful wa - - - - ters, Em - blems be mine, be mine.

## HAIL! COLUMBIA.

165

*Maestoso.*

VOICE.

1. Hail! Co - lum - bia, hap - py land! Hail! ye he - roes, heaven-born band, Who fought and bled in  
 2. Im - mor - tal pa - triots! rise once more! De - fend your rights, de - fend your shore; Let no rude foe, with

3. Sound, sound the trump of fame! Let... Wash-ing - ton's great name, Ring thro' the world with  
 4. Be - hold the chief, who now com-mands, Once more to serve his coun-try stands, The rock on which the

*Accompaniment.*

PIANO.

free - dom's cause, Who fought and bled in free - dom's cause, And when the storm of war was gone, En -  
 im - pious hand, Let no rude foe, with im - pious hand, In - vade the shrine where sa - cred lies, Of

loud ap - plause, Ring thro' the world with loud ap - plause! Let ev - ery clime, to free - dom dear,  
 storm will beat, The rock on which the storm will beat, But armed in vir - tue, firm and true. His

## Hail ! Columbia.—Cont'ued.

joyed the peace your va - lor won; Let In - de - pen - dence be your boast, Ev - er mind - ful what it cost,  
toil and blood, the well earned prize; While offering peace, sin - cere and just, In heaven we place a man - lv trust, That

List - en with a joy - ful ear; With e - qual skill, with stea - dy power, He gov - erns in the fear - ful hour Of  
hopes are fixed on heaven and you, When hope was sink - ing in dis - may, When gloom obscured Co - lum - bia's day, His

CHORUS. Soprano

Ev - er grate - ful for the prize, Let its al - tar reach the skies. Firm, u - ni - ted, let us be,  
truth and jus - tice may pre - vail, And ev - ery scheme of bond - age fail.

Alto.

Tenor and Bass

hor - rid war, or guides with ease, The hap - pier time of hon - est peace. Firm, u - ni - ted, let us be. &c.  
stea - dy mind, from chang - es free, Re - solved on death or Li - ber - ty.

# Hail ! Columbia.—Concluded.

107

Musical score for 'Hail ! Columbia.—Concluded.' featuring two staves of music in G major (two sharps) and common time. The vocal line is in soprano C-clef, and the piano accompaniment is in alto C-clef. The lyrics are:

Ral - lying round our lib - er - ty, As a band of broth - ers joined, Peace and safe - ty we shall find.

## DUETT.—Down the dark Waters.

Words by CHARLES JEFFREYS.

Music by ZINGARELLI.

Musical score for 'DUETT.—Down the dark Waters.' featuring two staves of music in G major (two sharps) and common time. The vocal line is in soprano C-clef, and the piano accompaniment is in alto C-clef. The lyrics are:

1st Voice.  
Down the dark wa - - ters, Slow - ly to

The score includes three staves of music, with the third staff being the piano accompaniment.

## Down the dark Waters.—Continued.

best, Fades the last day - beam In the far west.

*2d Voice.*

Wel - come, soft twi - light, Wel - come to me, Fond re - - col -

Down the dark Waters.—Continued,

109

A musical score for three voices (Soprano, Alto, and Bass) in common time, G major (indicated by a 'G' with a sharp sign), and a key signature of one sharp. The score consists of three staves of music with lyrics.

The first staff (Soprano) has lyrics: "lec - tions Come back with thee, Fond re - - - col - lec - tions". The second staff (Alto) has lyrics: "Come back with thee. Sweet - ly. though pen - sive - ly O'er the heart". The third staff (Bass) provides harmonic support with sustained notes and chords.

Below the first staff, the lyrics "Come back with thee. Sweet - ly. though pen - sive - ly O'er the heart" are repeated, with specific vocal parts labeled:

- 1st Voice.** The soprano part, which includes the lyrics "Fond re - - - col - lec - tions".
- 2d Voice.** The alto part, which includes the lyrics "Sweet - ly. though pen - sive - ly O'er the heart".

The bass part continues to provide harmonic support throughout the piece.

## Down the dark Waters.—Continued.

steal - - ing, Wak - ing some feel - - - ing Long past a - - - way.

Morn hath its mel - o - dies, Noon - tide its splen - dor, These I sur -

Morn hath its mel - o - dies, Noon - tide its splen - dor, These I sur -

# Down the dark Waters.—Continued.

111

1st Voice.

ren - - - - der For thy soft ray.

Hush! there's a mur - mur,

pp

'Tis.... but the breeze,

Fit - ful - - - ly sigh - ing

Through the dark



## Down the dark Waters.—Continued.

A musical score for two voices (1st Voice and 2d Voice) and piano. The music is in common time, with a key signature of two sharps. The vocal parts are written in soprano clef, and the piano part is in bass clef. The score consists of four staves. The first two staves are for the two voices, and the last two staves are for the piano. The vocal parts sing in unison. The piano part provides harmonic support, featuring eighth-note patterns in the bass and occasional chords in the treble. The lyrics are as follows:

1st Voice.  
trees, Fit - - ful - - - - ly sigh - - ing,  
2d Voice Thro' the dark trees.

Night com - - eth si - lent - ly, Twi - light is - fad - ing ; Dark clouds are

Down the dark Waters.—Continued.

113

A musical score for three voices (Soprano, Alto, and Bass) and piano. The music is in common time, with a key signature of two sharps. The vocal parts are in soprano, alto, and bass clef, respectively. The piano part is in bass clef. The lyrics are as follows:

shad - - - ing Moun - tain and lea. Yet art thou beau - - ti - ful!

Day may be fair - - - - er, Thou art the dear - er, Sweet.....

## Down the dark Waters.—Concluded.

A musical score for three voices (Soprano, Alto, and Bass) and piano. The music is in common time, key of G major (two sharps). The vocal parts are written in soprano, alto, and bass clef. The piano part is in bass clef. The score consists of two systems of music. The first system starts with a piano introduction followed by the vocal entries. The lyrics are: "twi - light to me, . . . . Sweet twi - light, Thou art the dear - er, Sweet". The second system begins with the piano playing eighth-note chords, followed by the vocal entries. The lyrics are: "twi - light to me.". The music features various dynamics, including forte and piano markings, and includes slurs and grace notes.

## CLOSE OF SCHOOL.

115

C. M. v. WEBER.

1st SOPRANO  
2d SOPRANO,  
Tenor.

1st ALTO.

2d ALTO,  
Bass.

1. Be - hold, the eve - ning's wan - ing, Our lamps will soon be fad - ing,

2. Our sum - mer tasks are o - ver, Our books close un - der cov - er,

With voi - ces clear and strong, We'll tune our clos - ing song, Hur - rah ! Hur - rah, Hur - rah !

Come, broth - ers, hear our call. Now sing both great and small, Hur - rah ! Hur - rah ! Hur - rah !

3 The morn will soon be gleaming,  
The sun with brightness beaming,  
Wake, brothers, one and all,  
Shall be our morning call,  
Hurrah ! Hurrah ! Hurrah !

4 We'll climb the lofty mountains,  
We'll drink from cooling fountains,  
Free as the mountain bird,  
We'll make our voices heard,  
Hurrah ! Hurrah ! Hurrah !

1 Behold the morning gleaming,  
Behold the sun is beaming ;  
Wake, brothers, one and all,  
Wake to the morning call !  
Hurrah ! Hurrah ! Hurrah !

2 Away to fertile meadows,  
Away to active labors ;  
Wake, brothers, one and all, &c.  
  
REPEAT FIRST VERSE.

\* When sung by mixed voices.

## THE FLAG OF THE FREE.

E. H. BARD

1st Soprano



2d Soprano, or Tenor

1. There's a ban - ner that grace-ful - ly swells on the breeze, 'Tis a vis - ion of glo - ry to

Alto



2. There's the white for the pure, and the blue for the true, Like the prom-ise of God that we  
3. Et plu - ri - bus u - num, Oh..... long may it stand, A..... tow - er of strength in our

Bass, or 2d Alto, an octave higher.



see,.... Shin - ing out like a star on the waste of the seas, As it floats o - ver hearts of the



see,.... And we called from the gar - den of heav - en's deep blue, The.... stars of our bright Fleur de  
cause,.. And..... may we for - ev - er with one heart and hand, Stand.. up for our Flag and our



The Flag of the Free.—Concluded.

117

free!... Hur - rah for the Flag of the Free!... Hur - rah for the Flag of the Free!... For a  
Lis!... Hur - rah! for the Flag of the Free!... Hur - rah for the Flag of the Free!... For a  
laws!... Hur - rah, &c.

her - ald of right, and an em - blem of might, Is the star - span - gled Flag of the Free.  
her - ald of right, and an em - blem of might, Is the star - span - gled Flag of the Free.

## RISE, CYNTHIA, RISE!

*Andante.*

1st Soprano

HOOK.



Rise, Cyn - thia, rise!... Rise, Cyn - thia, rise!... The rud - dy morn on tip - toe stands, To view thy smil - ing

2d Soprano



Rise, Cyn - thia, rise!... The rud - dy morn on tip - toe stands, To view thy smil - ing

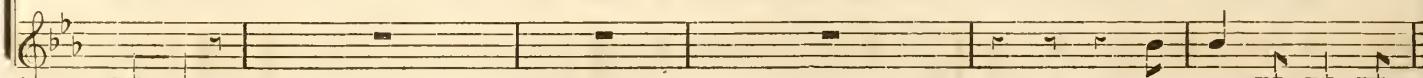
Alto



face. Phœ - bus, on fleet - est cours - ers borne, Phœ - bus, on fleet - est cours - ers borne, Sees none so fair in



face. Phœ - bus, on fleet - est cours - ers borne, Sees none so fair in



# Rise, Cynthia, Rise.—Continued.

119

Musical score for two voices and piano. The vocal parts are in common time, 2/4 time signature, and F major. The piano part is in common time, 2/4 time signature, and F major. The lyrics are:

all his race, Sees none so fair in all his race      The cire - ling hours that stay be - hind, Would  
all his race, Sees none so fair in all his race.      The cire - ling hours that stay be - hind, Would

Continuation of the musical score. The vocal parts are in common time, 2/4 time signature, and F major. The piano part is in common time, 2/4 time signature, and F major. The lyrics are:

draw fresh beau-ties from thine eye, Then ah! in pi - ty, Then ah! in pi - ty, in pi - ty to man -  
draw fresh beau-ties from thine eye, Then ah! in pi - ty, Then ah! in pi - ty, in pi - ty to man -

## Rise, Cynthia ! Rise.—Concluded.

The image shows three staves of musical notation. The top staff begins with a half note followed by a dotted half note. The middle staff begins with a quarter note. The bottom staff begins with a half note. All staves are in common time. The lyrics, written in italics below the notes, are: "kind, No long - er wrapt in vis - ion's lie, No long - er wrapt in vis - ion's lie." The music consists of eighth and sixteenth note patterns.

## SWEET IS THE SUMMER.

R. BELFSLEID.

A musical score for 'Sweet is the Summer' featuring two staves of music. The top staff uses a treble clef and a key signature of one sharp (F#). It includes vocal entries labeled 'Soli.' and 'Tutti.' The bottom staff also uses a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes in two stanzas.

3 The roses are scattered, the warbler is flown, Sweet is the summer, The tree now stands leafless and sadly alone, Sweet is the summer.	The leaf and the flower will spring forth again, Sweet is the summer.	6 Then ever be hopeful, and guard well thy heart, Sweet is the summer, That pleasures immortal may be thy blest part. Sweet is the summer.
4 But strong in its root does the life-spring remain, Sweet is the summer,	5 Again will the summer in gladness appear, Sweet is the summer, The rose and the songster will soon charm us Sweet is the summer. [here,	

## THE DEAREST SPOT OF EARTH TO ME.

121

W. T. WRIGHTON

1. The dear - est spot of earth to me is home, sweet home, The fai - ry land I long to see is home sweet home,

2. I've taught my heart the way to prize my home, sweet home, I've learned to look with lov - er's eyes on home, sweet home,

There how charm'd the sense of hearing, There, where love is so en - dear - ing, All the world is not so cheering, As home, sweet home.

There, where vows were tru - ly plighted, There, where hearts are so u - nit - ed, All the world besides I've slighted, For home, sweet home

D. C.

## DUETT.—Home to our Mountains.

Words by CHARLES JEFFREYS.  
Tenor or Soprano.

Music by VERDI. From "Il Trovatore."

If yet thou lov'st me, If yet my voice can move thee, Oh mo-ther, it's thy son who now implores thee : For - get those dark  
*Se m'ami an-eor, se vo - - ee di fi - glio Che pos-sa d'u-na ma - dre in se - no al ter - ro - ri dell'*

*Mezzo Soprano. Tutta a mezza voce.*

hor - rors, and let sweet sleep now calm... thy soul to re - - pose.  
*al - ma o - bli - o cer - ca nel son - - no, e po - sa e cal - - ma.*

Yes, I am grief-worn, and fain would  
*Si, la stan - chez - za m'op - prime o*

*Andantino.*

rest me, But more than grief, have sad dreams oppressed me ; Should that dread vis - ion rise in my slumbers—Rouse me ! its hor - rors  
*fi - glio, Al - la qui - e - te io chiudo il ci - glio, Ma se del ro - go ar - der - si ve - da L'or - ri - da fiam - ma,*

## Home to our Mountains.—Continued.

Tenor or Soprano.

then may de - part. Rest thee, O mo - - ther! I will watch o'er thee, Sleep may res - tore sweet  
 des - ta-mi al - lor. Ri - po - sa o ma - - dre o - di - o con - - ce - da, Men tris - ti im - ma - - gi -

*p p*

Mezzo Soprano.

peace to thy heart.  
 ni al tuo cor

Home to our mountains, Let us re - turn, love, There in thy  
 Ai nos - tri mon - ti, Ri - tor - ni - re - mo, L'an - ti - ca

young days Peace had its reign; There shall thy sweet song Fall on my slum - bers, There shall thy lute make me joy - ous a - gain....  
 pa - ce i - vi go - dre - mó! Tu can - te - ra - i sul tuo li - u - to In son - no pla - ei - do io dor - mi - ro ....

## Home to our Mountains.—Continued.

O sing and wake now thy sweet lutes soft  
Tu can - te - ra - i sul tu - o li -

Rest thee, my mo - ther; Watching be-side thee, I will pour forth my trouba - dour lay;  
*Ri po - sa o ma - dre, io pronto e mu - to la - mente al cie - lo ri - vol - ge - ro;*

*addirmentandosi a poco a poco.*

num-bers, Lull me to rest, charm my sor - rows a - way. O sing and wake now thy sweet lute's soft numbers, Lull me to rest charming sorrow a -

- u - to, In son - no pla - ci - do in dor - mi - ro, Tu can - te - ra - i sul tu - o li - u - to, In son - no pla - ci - do in dor - mi -

Yes, I will pour forth my trou - ba - dour lay,  
*La - men - te al cie - lo ci - vol - ge - ro,*

Yes I will pour forth my troubadour  
*La - men - te al cic - lo ri vol ge -*

Home to our Mountains.—Concluded.

125

way. a - - way, O charm sor - row a - - way, Oh sing and charm  
- ro, io dor - - mi - ro, io dor - mi - ro, io dor - - mi - ro,

lay. I pour forth my.. trou - ba - dour lay, While I with my..  
- ro. Ri - po - sa o ma - - - - - dre, Ri - po - sa o

sor - row a - - way, p Lull me to rest, pp Lull me to rest.....  
io dor - mi - ro, io dor - mi - ro, io dor - mi - ro .....

trou - ba - dour lay, p Lull thee to rest, pp Lull thee to rest.....  
ma - - - - - dre, La - men - tc al ciel ri - vol - ge - ro .....

Allargo poco a poco morendo.

## CLIME ! BENEATH WHOSE GENIAL SUN.—Fourth of July Song.

Words by Mrs. L. H. SIGOURNEY.

Scotch Melody



1. Clime! be -neath whose ge - nial sun Kings were quell'd and freedom won: Where the dust of Wash-ing-ton Sleeps in glo - ry's bed,—  
2. Crown-less Ju - dah mourns in gloom, Greece lies slumb'ring in the tomb, Rome hath shorn her ea-gle-plume, Lost her conq'ring name,—



3. Em - pire of the brave and free! Stretch thy sway from sea to sea, Who shall bid thee bend the knee To a ty - rant's throne?



He - roes from thy syl - van shade Chang'd the plough for battleblade,—Ho - ly men for thee have pray'd, Pa-triot mar-tyr's bled.  
Youth-ful Na - tion of the West, Rise! with tru - er great-ness blest. Sainted bands from realms of rest, Watch thy bright'ning fame.



Know - ledge is thy ar - mor bright, Li - ber -ty, thy bea - con-light, God him-self thy shield of might, Bow to Him a - lone.



## DUETT.—Breadth of Spring.

127

From the German of EICHENDORFF.

DONIZETTI.



{ O'er the gar-den, hear the sweet voi - ces! Birds of pas-sage winging their flight!  
 Spring is com-ing, na-ture re-joi-ces, Grass is springing all the night, } Shout-ing now, and now nigh weeping,  
 D. C. And the moon, the stars, they tell it, Dreaming for-ests lisp the sign;  
 Nightin-gales in sweet notes swell it, "She is thine, is on-ly thine."



Ritard. D. C.

Feel I that it can-not be! Won-ders of the past come creep-ing, With the moon-light in to me.....



## HOLIDAY.

*Allegro.*

Popular Melody.



1. Come, come, come, Mer- ri - ly, joy - ous - ly, O'er the hills and for - ests free, Hearts are light, blossoms bright, Birds are ou the wing;



2. Come, come, come, Quickly join in our song. We will sing it loud and long, Wake a - gain, mer - ry strain, All is bright and fair;



We from ev - ery sor - row free, Fill the air with me - lo - dy, Ech-o sweet songs re - peat, Groves with mu-sic ring.  
Tra la la la la la la, Tra la la la la la la, Ech-o sweet songs re - peat, Groves with mu-sic ring.



Fra - grant is the flow'ry vale, Dew - drops spar-kle in the dale, Mu - sic sweet, floats a - long, vo - cal all the air.  
Tra la la la la la la, Tra la la la la la la, Mu - sic sweet, floats a - long, vo - cal all the air.



## INCONSTANCY.

129

*Un poco Allegro.*

FELIX MENDELSSOHN BARTHOLDY.

\*Alto

1. A chill frost fell on a dark spring night, And touch'd the gay flow'rets with a blight, They faded, with - ered in mornings gold-en light.  
 2. A maid-en trust-ed a lov'er gay, He bore her far from home a - way, For-sak-ing pa - rents and brooking no de - lay.  
 3. Like flow'r's ex-posed in the cold night air, Is youth un - bles'd by a mother's prayer, She died in life's morning for need of love and eare.

Soprano.

Alto

Tenor.

Bass.

\* To be used only when sung as a Duett.

Poetry by ISAAC F. SHEPARD.

## THE WITHERED ROSE.—A Simile.

J. C. W.

1. { At morn I saw a modest flower, Move graceful on the air ; { It sent a fragrance thro' the bow-er, And shone in beauty there, { I thought so pure and bright a thing, Would bloom for many a day ;  
 D. C. That time's rude hand would slowly bring Des-truction or de - ey.

2 I passed that spot at day-light's close,  
 When setting sunbeams shone ;  
 I sought again that blushing rose,  
 But found its stem alone ;  
 Its leaves were withered on the ground,—  
 Its fragrance all was gone ;

Yet odors still were wafted round,  
 Through all the spreading lawn.

3 In silent thought away I turned,  
 To leave the tranquil spot ;  
 And as I mused this lesson learned,

Which may not be forgot :—  
 As fragrance on the breeze will live,  
 When beauty finds decay,  
 So will religion pleasure give,  
 'Mid fortune's darkest day.

## DUETT.—Beautiful Venice.

Arranged from J. P. KNIGHT,

1. Beau - - - ti - ful Ve - - nice, Ci - - ty of song, What mem' - - ries of old to thy  
 2. Beau - - - ti - ful Ve - - nice, Queen of the earth, Where dark..... eyes shine bright - ly 'mid

re - - - - gions be - long;... What sweet.. re - col - lec - tions cling... to my heart, As thy  
 mu - - - - sic and mirth;.. Where gay.... se - re - nad - ers by light... of the star, Oft....



fast fad-ing shores from my vis - ions de - part,      Oh po - - e - sy's home is thy light col - on-ades, Where the  
min - gle their songs with the dul - cit Gui - tar,      All that's love - ly in life, all that's death - less in song; Fair



winds gen - tly sigh, As the sweet twi-light fades, I have known ma - ny homes, but the dwel - ling for me— Is  
I - ta - ly's Isles To thy re - gions be - long, I have known ma - ny homes, but the dwel - ling for me—



## Beautiful Venice.—Concluded.

beau - ti - ful Ve - nice the Bride of the sea, Is beau - ti - ful Ve - nice the Bride of the sea.

D. C.

## THE BRIGHT ROSY MORNING.

1. { The bright ro - sy morn-ing peeps o - ver the hills, }  
 With blush-es a - don - ing the meadows and fields; } While the mer - ry, mer - ry, mer - ry horn, Calls come, come a - way,  
 d. c. A - wake from your slum-bers, and hail the new day.

2 The deer roused before us, away seems to fly,  
 And pants to the chorus of hounds in full cry;  
 Then follow, follow, follow, follow  
 The musical chase,  
 Where pleasure, and vigor, and health all embrace

# KIND, KIND AND GENTLE IS SHE.

133

Poetry by CHARLES H. BARBOUR.

Music by WILLIAM C. PETERS.

Kind, kind and gen - tle is she, Kind is my Ma - ry; The ten - der blos-som o' the tree Can  
 ne'er compare wi' Ma - ry. Her brow is fair as win - ter's snow; Her eheek wi' mod - est ro - ses  
 2. Oh, should'st  
 glow, And dove - like glan - ees sweet - ly flow Fra' out the e'en of Ma - ry. Sae kind, kind and  
 gen - tle is she, Kind is my Ma - ry; The ten - der blossom o' the tree Nae pur - er is than Ma - ry.

2 Oh, should'st thou meet some haughty lass  
 Her head wi' pride and folly toss;  
 Ne'er look on her, but let her pass,  
 For, oh, she's not my Mary.  
 Sae kind, kind and gentle is she,  
 Kind is my Mary;  
 The tender blossom o' the tree  
 Nae purer is than Mary.

3 But see you one, wi' modest air,  
 Bedeck'd wi' beauties soft and rare;  
 That makes your heart feel sweetly sair,  
 Oh, weel ye ken 'tis Mary.  
 Sae kind, kind and gentle is she,  
 Kind is my Mary;  
 The tender blossom o' the tree  
 Nae purer is than Mary.

4 And when you come to know her mind,  
 In nature's purest lore enshrined :  
 Gang through the world, ye'll never find  
 Another like my Mary.  
 Sae kind, kind and gentle is she,  
 Kind is my Mary;  
 The tender blossom o' the tree  
 Nae purer is than Mary.

## DUETT.—Autumn Song.

MENDELSSOHN.

*Allegro Agitato.*  
1st Soprano.

2d Soprano.

Soon ah, too soon die the sounds of en - joy - ment, Spring passes fast in - to Win - ter

time..... Soon ah, too soon.... in sor - row - ful si - lence Change all the out - bursts of joy - ful

Soon the last sounds.... we no... more shall hear them,

2d Soprano.

chime,

Soon far a - way the last Song - ster will

# Autumn Song.—Continued.

135

Soon will the last green leaf be gone,  
bear them. soon ..... All will have flown to a dis - tant  
Cres.

Soon will the last ..... green leaf be....  
home,... All will have flown to a dis - tant home,

gone,

All will have flown to a dis - tant home      Soon ah, too soon die the sounds of en -

The musical score consists of three staves of music in common time, treble clef, and G major. The first staff features a vocal line with dynamic markings 'sf' (fortissimo) and 'Cres.' (crescendo). The second staff contains a piano accompaniment with eighth-note chords. The third staff continues the piano accompaniment. The lyrics are integrated into the musical structure, appearing above the vocal line and below the piano parts. The vocal line begins with a melodic line consisting of eighth and sixteenth notes, followed by sustained notes and eighth-note chords. The piano accompaniment provides harmonic support with eighth-note chords throughout the piece.

## Autumn Song.—Continued.

Wert ye a dream, Ye thoughts of af - fec - tion,  
 joy - ment. Sor - rows ap - pear with win - ter's sad rime, Sweet as the

Sweet as the Spring that quick - ly flies, One still re  
 Spring that quick-ly flies, One still re - mains unchang'd, un

mains.... un - chang'd, un - - sha - ken, dies,-----  
 sha - ken, There's one that is still un - sha - ken: It is a long-ing that nev - er dies, Soon ah, too  
 f e Ritard. A tempo

## Autumn Song.—Concluded.

137

Soon ah, too soon die the sounds of en - joy - ment,  
Cres.

soon die the sounds of en - joy - ment,

Soon, ah too soon in - to

Cres.

sor - row - ful si - lence, Change all the out - bursts of joy - ful chime, Change all the out - bursts of joy - ful chime,

Soon f

ah, too soon,

p

Soon, ah too soon, soon, ah too soon..... soon, ah too soon.

p

## DUETT.—Spring.

*Allegro.*

F. KUCKEN.

1. Spring time, spring time now is send - ing, Sweet - - est o - - dors

A musical score for 'The Vale' featuring a soprano vocal line and a piano accompaniment. The vocal part consists of a single melodic line on a staff with lyrics. The piano part is represented by a staff with vertical stems indicating harmonic chords. The score includes a dynamic marking 'f' (fortissimo) above the piano staff and a tempo marking 'P.M.' (Presto Molto) below the piano staff.

through the vale, Life and love - li - - ness de - scend - ing, Spring's de -

- lights their way are wend - ing, To the for - est and the dale,

To the for - est and the dale.

*f*

2 Chase away all anxious sorrow,  
Bury it in Lethe's flood,  
Hope and joy from spring-time borrow  
Seek the pleasures of the morrow,  
Spring-time revels in the good.

3 Spring sheds gladness where it glances,  
Frees the heart from winter's pain  
Nature lives again in trances,  
In the sun the atom dances,  
Music swells the happy train.

## DUETT.—Evening.

F. KUCKEN.

Rose - ate clouds are ris - ing,                    O'er the hills of old,.....                    O'er the hills of  


And the sun is sink - - ing,                    In a sea of gold,                    And the sun is  


sink - - - ing, In a sea of gold

FINE

Dim

2 Breezes from the forest  
Waft the evening song, }  
O'er the drowsy meadows, }  
And the cliffs along. }

3 Darkness now surrounds us,  
Small birds seek their nest, }  
And the pale moon shineth, }  
O'er the world at rest.

## I LOVE THE MERRY SUNSHINE.

STEPHEN GLOVER.

*Allegro Vivace.*

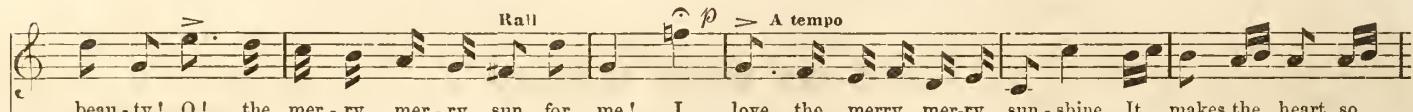
1. I love the mer-ry, mer-ry sun-shine; It makes the heart so gay, To hear the sweet birds sing-ing, On their  
2. I love the mer-ry, mer-ry sun-shine; Thro' the dew-y morn-ing shower, With its ro-sy smiles ad-van-ing, Like a

## I Love the Merry Sunshine.—Continued.



sum-*mer* hol-*i-day*, With their wild wood notes of  
beau-*ty* from her bower! It charms the soul in  
du-*ty*, From hawthorn bush and tree, O! the sun-shine is all  
sad-*ness*; It sets the spi-*rit* free! O! the suu-shine is all

8ves



beau - ty ! O ! the mer - ry, mer - ry sun for me ! I love the merry, merry sun - shine, It makes the heart so glad - ness ! O ! the mer - ry, mer - ry sun for me ! I love, &c.

# I Love the Merry Sunshine.—Concluded.

143

gay..... To hear the sweet birds sing - ing On their sum - mer ho - li - day. The mer - ry, mer - ry sun, the

The musical score consists of two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The lyrics are integrated into the melody. The first section of lyrics is "gay..... To hear the sweet birds sing - ing On their sum - mer ho - li - day. The mer - ry, mer - ry sun, the". The second section of lyrics is "mer - ry sun, the mer - ry, mer - ry sun for me! The mer - ry, mer - ry sun, the mer - ry sun, the mer - ry, mer - ry sun for me!". The music features eighth-note patterns and various rests.

## THE ADIEU.

Music by F. SCHUBERT.

*Andantino.*

DOLCE

1 A - dieu! tis loves last  
 2 A - dieu! go thou be -

greeting, The part-ing hour is come, And fast the soul is fleet-ing To seek its star-ry  
 fore me To join the ser-aph throng, A se-cret sense comes o'er me, I tar-ry here not

## The Adieu.—Continued

145

A musical score for three voices (Soprano, Alto, Bass) in common time, key signature of two sharps (F major). The vocal parts are supported by a harmonic basso continuo line.

The lyrics are:

home! Yet dare I mourn when Hea - ven Has bid thy soul be free, A fresh - er life has  
long! A - dieu! there comes a mor - row To ev - ery day of pain! On earth we part in

giv - en For all e - ter - ni - ty, Yet dare I mourn when Heaven Has bid thy soul be  
sor - row, To meet in bliss a - gain, A - dieu! there comes a morrow To ev - ery day of

## The Adieu.—Concluded.

free,  
pain!

A fresh - er life has giv - en,  
On earth we part in sor - row,

For all e - ter - m i - ty.  
To meet in bliss a - gain

## DUETT.—Speed, my Bark.

*Moderato.*

Music by S. NEUKOMM.

Speed, my bark, Oh, gen - - tly speed thee, Where - so - e'er.. the soft tides lead thee

*Legato.*

## Speed, my Bark.—Continued.

147

O'er the sil - ver-stream ca - reer - ing, Where the grace-ful swan is veer - ing, Speed, my bark! Oh, gen - - - tly speed thee,

O'er the sil - ver-stream, the sil - ver-stream ca - reer - ing,

1st Soprano.

Where - - so - e'er----- the soft tides lead thee. By the

2d Soprano

Moon-light's gra - cious beam-ing, By the gol - den stars bright gleaming, Oh! 'tis sweet this course un - aid - ed, When the scorching day has fad - ed'

2d Soprano

## Speed, my Bark.—Continued.

Speed, my Bark! Oh, gen - - - tly speed thee, Where - - so - e'er----- the soft tides lead thee! Speed,----- my

Bark! Oh, gen - - - tly speed thee, Where - - so - e'er----- the soft tides lead thee!

Speed,----- my Bark! Oh, speed ----- thee, Where - - so - e'er----- the soft tides lead thee! Legato.

*f* 2d Soprano.

Let the world, ... its strife pur - su - - ing, Some up - raise ... and o - - others

*f*

## Speed, my Bark. Continued.

149

ru - in, Nought to - night shall give me sor - row; Come re pose, un - til the mor - row! Earth, with all its cares . . . . and

*p*

*p p*

seem - ing, Dies a - way in fai - ry dream - - ing:- Oh! that here, my life de - vo - ting, I might rest, thus light-ly float - ing!

*f*

Speed, my Bark! Oh, gen - - - tly speed thee, Where - - so - e'er----- the soft tides lead thee! Speed, . . . . my

## **Speed, my Bark.—Concluded.**

A musical score page featuring two staves. The top staff is for voice and piano, with lyrics: "Bark! Oh, gent - - ly speed thee, Where - so-e'er ..... the soft tides lead..... thee." The piano part consists of a treble clef staff with various notes and rests. The bottom staff is for piano, showing a continuous series of eighth-note chords in common time.

## **EXCELSIOR.—Morning Song.**

**Words by Rev. A. H. CLAPP.**

### **ANVIL CHORUS from "Il Trovatore,"**

The image shows two staves of a musical score. The top staff is for the orchestra, featuring two violins, one cello, and one double bass. The bottom staff is for the piano. The music is in common time, with a key signature of one sharp. Measure 11 begins with a forte dynamic (f). The first violin has sixteenth-note patterns, while the second violin, cello, and bass provide harmonic support. Measure 12 continues with similar patterns, maintaining the dynamic level. The piano part consists of eighth-note chords and sixteenth-note patterns.

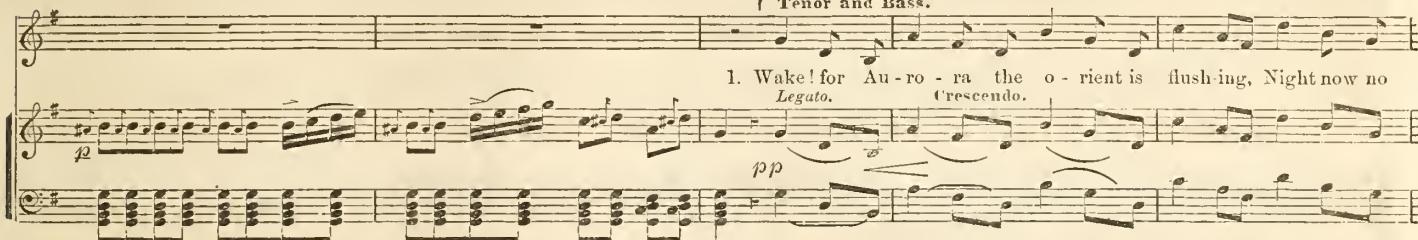
Excelsior.—Continued.

151



\* Tenor and Bass.

1. Wake! for Au - ro - ra the o - rient is flush-ing, Night now no  
Legato. Crescendo.



long-er the earth op - preses; Morning's fair queen, at her own beauty blushing, Flings o'er the sky her bright gold-en  
2 Up! for in heaven the sun's rays are streaming, Flooding the hills in his glo - ri - ous



\* The passages enclosed thus ( ) are to be omitted in the second verse.

## Excelsior.—Concluded.

tresses.  
light.  
*sia*

Up! du - ty calls us! Life's hours are fly-ing:

*f* Tenor and Bass.

Soprano and Alto also.

Know ye what word now our souls is in - spir - ing? Word that in - cites us, word that u -

Tenor and Bass.

*Tutta forza*

nites us, Word that in - cites; word that u - nites us: It is Ex - cel - sior! it is Ex - cel - sior! higher, still high - er!....

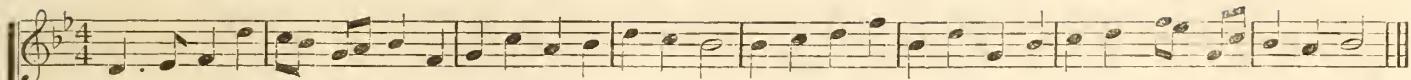
*ff*

**DUETT.—Softly now the Leaves are Falling.**

153

Words by Miss M. S. PRESTON.

J. C. W.



1. Soft - ly now the leaves are falling, Fann'd by Autumn's gentle breath. And the music of their rustling, Lingers sad - ly o'er the earth.
2. Like those leaves so gen - tly dropping, One we loved hath passed away : Like that music, sweet but mournful, Mem'ries ev - er round us play.
3. Leaves and blossoms of the trees, Find their home in mo-ther earth. But the spirit's home is ev - er Near the God who gave it birth.



**DAWN, GENTLE FLOWER.**

Words by BARRY CORNWALL.

J. C. W.



1. Dawn, gen - tle flow - er, From the morn - ing earth! We will gaze and won - der, At thy won - drous birth!



2. Bloom, gen - tle flow - er, Lov - er of the light, Sought by wind and show - er, Fond-led by the night!



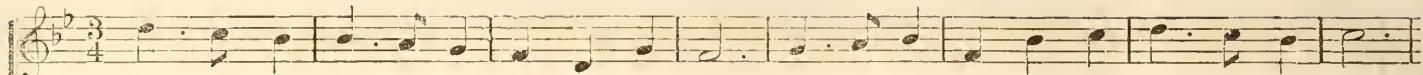
3 Fade, gentle flower!  
All thy white leaves close ;  
Having shewn thy beauty,  
Time 'tis for repose.

4 Die, gentle flower,  
In the silent sun !  
So, all pangs are over,  
All thy tasks are done.

5 Day hath no more glory,  
Though he soars so high ;  
Thine is all man's story,  
Live—and love—and die.

## DUETT.—Leave us Not.

S.



1. Leave us not, leave us not, Say not a - dieu! Have we not been to thee, Ten - der and true?



2. Leave us not, leave us not. Can thy heart roam? Wilt thou not pine to hear Voi - ees from home?



Take not thy sun - ny smile, Far from our hearth; With that sweet light will fade Sum - mer and mirth.



Too sad our love would be, If thou wert gone; Turn to us, leave us not, Thou art our own.



## SING, MAIDEN SING.

155

Words by BARRY CORNWALL.

J. C. W.



1. Sing, maid-en, sing! Mouths were made for sing-ing; Lis - ten, songs thou'l hear, Thro' the wide world ring-ing;  
 2. Hear'st thou the rain, How it gen-tly fal-leth? Hear - est thou the bird, Who from for-est call-eth?



3. Hear'st thou the breeze, Round the rose-bud sigh-ing? And the small sweet rose, Love to love re-ply-ing?



Songs from all the birds, Songs from winds and show-ers, Songs from seas and streams, E - ven from sweet flow-ers.  
 Hear-est thou the bee, O'er the sun-flower ring-ing? Tell us, maid-en, now—Should'st thou not be sing-ing?



So should'st thou re-ply, To the prayer we're bring-ing! So that bud, thy mouth, Should burst forth in sing-ing.



## MELODIES OF MANY LANDS.

Words by CHARLES JEFFRIES.

*Moderato.*

Music by C. W. GLOVER.

The me-lo-dies of ma-ny lands ere-while have charm'd my ear, Yet there's but one a-mong them all Which still my heart holds  
Its words, I well re - mem-ber now, Were fraught with precepts old: And eve - ry line a max - im held Of far more worth than

dear; I heard it first from lips I lov'd, My tears it then be - guil'd, It was the song my mo - ther sang, When  
gold; A les - son 'twas, tho' simply taught, That can - not pass a - way; It was my guid - ing star by night, My

I was but a child. It was the song my mo - ther sang, When I was but a child.  
com - fort in the day— It was my guid - ing star by night, My com - fort in the day.

It told me in the hour of need,  
To seek a solace there,  
Where only stricken hearts could find  
Meet answer to their prayer.  
Ah! much I owe that gentle voice,

Whose words my tears beguil'd;  
That song of songs my mother sang,  
When I was but a child—  
That song of songs my mother sang,  
When I was but a child.

## “OH, CHARMING MAY.”

Words by P. HENRY HATCH.

*Allegretto Grazioso.*

Music by G. HERBERT RODWELL.

Oh, charming May! Oh, charming May! Fresh, .... fair, .... fair, .... and gay, That com'st from thy bow'r's 'mid  
Oh, charming May! Oh, charming May! Fresh, .... fair, .... fair, .... and gay, That comes from thy bow'r's 'mid

"Oh, Charming May."—Concluded.

157

per - fume and flow'rs—charming, charming, charm - ing May, Thou art spring with its win - t'ry days gone by, .... And  
per - fume and flow'rs—charming, charming, charm - ing May, There is glad-ness and joy in thy ge - nial face, Fit

summer without its scorching sky, The sun may be bright, the storm may be free, But the tran - quil beau - ty of  
em - blems of in - no - cence and grace, There is peaceful de - light to me ev - er dear, In the charm-ing May, the Queen

May for me, the tran - quil beau - ty of May.... for me .... Oh, charming May! Oh, charming May!  
month of the year—In the charming May, the Queen month of the year. Oh, charming May! Oh, charming May!

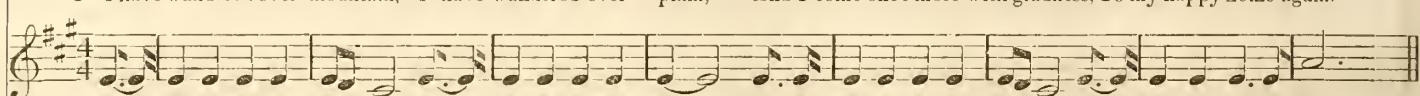
Fresh,..... fair, ..... fur..... and gay. That com'st from thy how'r's mid per - fume and flow'rs; charming, charming,  
Fresh,..... fair, ..... fair..... and gay. That com'st from thy bow'r's mid per - fume and flow'rs; charming, charming,

charming May! charm - - - - ing, charming, charm - ing May!  
charming May! charm - - - - ing, charming, charm - ing May!

## My happy Home.

Words by JOHN BLOCKLEY.  
Moderato.

DONIZETTI



## Song for April.

159

Words by R. C. ANDREWS.

R. ARNAUD.



1 A - pril, month of smiles and tears, Joy and gladness, hopes and fears, Sunshine, brightness, cloudy gloom, Summer's birthday, win-ter's  
 2 Gone is win - ter's i - cy power, Come is summer's pleasant hour; Songs we'll sing, and garland's twine, Couch'd beneath the spreading



tomb; A-pril, sweet with falling showers, A-pril, sweet with bud-ding flowers, A - pril, blest for summer's birth, Wel-come it with  
 vine; O'er the hills and fields a - way, Thro' the mead-ows green and gay. Children wan - der—chil-dren smile 'Neath thy joy ous



songs of mirth. Welcome, A - pril, summer's near; Welcome birds, and welcome flow - ers, Welcome to this home of ours!  
 sun - shine wile. Welcome, &c.



## Scenes that are Brightest.

W. V. WALLACE,

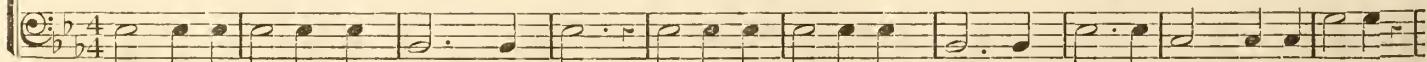
Tenor.



1 Scenes that are brightest May charm a - while, Hearts which are lightest, And eyes that smile. Yet o'er them above us,



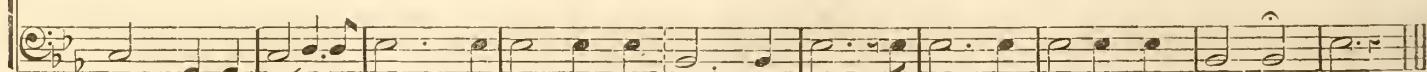
2 Words can-not scatter The thought we fear, For tho' they flat-ter, They mock the ear. Hopes will still deceive us,



Though nature beam, With none to love us, How sad they seem, With none to love us, How sad they seem



With tear - ful cost, And when they leave us, The heart is lost, And when they leave us The heart is lost.



**Allegro.**

# A Christmas Carol.

161

Words and music by W. A. M.

1 Car - ol, sis - ters, car - ol, Car - ol joy - ful - ly; Car - ol the good tidings, Car - ol merrily; And pray a gladsome Christmas, For all good Christian  
men; Car - ol, sisters, car - ol, Christmas day a - gain.

FINE.

ANDANTE

Car - ol the good tidings, Not in songs of earth; On the Saviour's birthday,  
2 At the merry table, Think of those who've none, The orphan and the widow,

Hallowed be our mirth; While a thousand blessings, Fill our hearts with glee, Christmas day we'll keep The feast of Cha - ri - ty.  
Hun - gry and a - lone Boun - ti - ful your offerings, To the al-tar bring, Let the poor and nee-dy, Christmas car - ols sing.

D.C. al Fine.

3 Listening angel music,  
Discord sure must cease,  
Who dare hate his brother?  
On this day of peace.

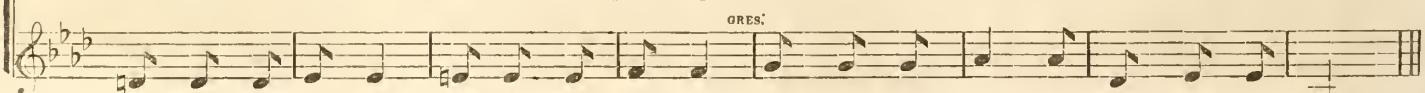
While the heav'n's are telling  
To mankind good will,  
Only love and kindness  
Every bosom fill.  
Carol, sisters, etc.

4 Let our hearts responding,  
To the seraph band,  
Wish this morning's sunshine,  
Bright in every land;

Word, and deed, and prayer,  
Speed the grateful sound  
Telling "Merry Christmas,"  
All the world around.  
Carol, sisters, etc

## Over the Summer Sea.

VERDI.



## DUETT.—Fair Science bright.

163

Lively

From BELLINI.



1 Fair sci - ence bright from realms of light, We yield thee ho - mage ev - er; We're gath - ered here, a band sin-cere, To  
 2 We've joined to raise for ar - dent gaze, The veil that hides thy glo - ry; And joy - ous pore o'er an - cient lore, And  
 3 And now we'll bear thy man-dates fair To youth that clus - ter round us; And ev - er raise glad notes of praise For



Fine,



ask thy smiles for ev - er. { Oh! haste the day when thy blest sway To this wide earth is giv - en,  
 famed he - ro - ic sto - ry. { And light shall shine a - round thy shrine, Like beams from smil-ing hea - ven.  
 blessings that sur - round us. { We've sought to trace, Thro' end - less space, The path of worlds bright gleam - ing;  
                                   { And hand in hand thy pa - ges scanned, While heavenly truth is beam - ing.  
                                   { Oh! haste the day when thy blest sway To this wide earth is giv - en.  
                                   { And light shall shine, a - round thy shrine, Like beams from smil-ing hea - ven.



## The Harvest time.

1 Calm autumn crown'd with ripen'd grain,  
 And fruits of richest flavors,  
 With notes of joy we hail again  
 The season of thy favors ;  
 Our hearts and voices strike the chime,  
 The harvest time ! the harvest time !  
 Then let our hearts and voices raise  
 To God the praise, to God the praise.

2 The harvest sun—how bright at noon,  
 His richest radiance throwing ;  
 And O, how bright the harvest moon,  
 As she with joy is glowing,  
 And fain with us would strike the chime—  
 The harvest time ! the harvest time !  
 Then let our hearts and voices raise,  
 To God the praise, to God the praise.

Poetry by Mrs SARAH J. HALE.

3 In our broad land we've ev'ry clime,  
 All boast some gift possessing,  
 And all enjoy the harvest time,  
 That makes each gift a blessing ;  
 Our hearts and voices strike the chime,  
 The harvest time ! the harvest time !  
 Then let our hearts and voices raise  
 To God the praise, to God the praise.

## Charity.

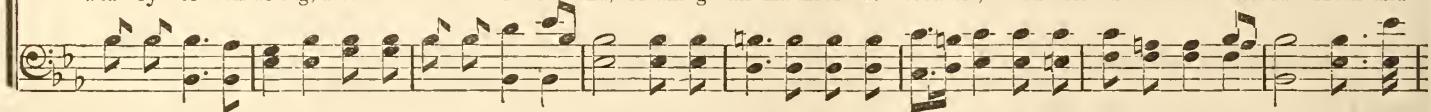
From S. GLOVER



1 Meek and low-ly, pure and ho - ly, Chief among the 'blessed three,' Turning sadness in-to gladness, Heav'n-born art thou, Charity. Pi - ty  
 2 Hop - ing ev - er, fail - ing nev-er; Tho' deceived, believing still; Long abid - ing, all con - fid-ing, To thy heavenly Father's will; Never



dwell-eth in thy bosom, Kindness reigneth o'er thy heart; Gentle thoughts alone can sway thee; Judgment hath in thee no part. Meek and  
 wea - ry of well-do-ing, Nev - er fear-ful of the end, Claiming all mankind as brothers, Thou dost all a-like befriend. Meek and



low-ly, pure and ho - ly, Chief among the "blessed three," Turning sad-ness in - to glad - ness, Heav'-born art thou, Char-ty.  
 low-ly, etc.



# The Evening Light. Zech, 14 : 7.

165

J. C. W.

Words by Rev. A. H. CLAPP.



1 Child of sor - row and of tears, Rack'd with doubt and full of fears, A - wea - ry of the world's distress, Its van - i - ty and bit - ter -  
2 Mourn-er for the lov'd ones gone, Toiling on thro' life a - lone, Thick shrouded in the cheerless gloom, Darkening o'er thy lost one's



ness— See yon-der western sky grows bright, "At evening time it shall be light, At evening time it shall be light!"  
tomb— Look up! the rift - ed clouds grow bright: "At evening time it shall be light, At evening time it shall be light!"



3 Scholar, tossing on thy bed—  
Throbbing eye and aching head,  
Life's few sands ebbing sure and slow,  
Mock thy fond desire to know.  
Thy sun shall set serene and bright:  
"At evening time it shall be light!"

4 Pilgrim, bearing up thy cross,  
Mid revilings, sickness, loss,  
Oft stumbling in thy rugged path,  
Trembling oft at satan's wrath—  
E'en now thy darkling way grows bright,  
"At evening time it shall be light!"

5 Christian, longing for thy rest,  
Leaning on thy Saviour's breast,  
Yet dreading Death's remorseless power,  
CHRIST will cheer thy dying hour:  
His love makes death's dark valley bright:  
"At evening time it shall be light!"

## DUET.—Cuckoo, Cuckoo.

SILCHER.

1. Cuckoo, Cuckoo, now greets our ear, Let us be singing, dancing and springing, Summer, Sum-mer soon will be here, Summer, Sum-mer soon will be here.  
 2. Cuckoo, Cuckoo, still hear it sing, Come to the meadows, be mer-ry fel-lows, Welcome, welcome, life-giv-ing spring, Welcome, welcome, life-giv-ing spring.  
 3. Cuckoo, Cuckoo, welcome we say, Sweet is thy sing-ing, joy ev-er bringing, Winter, Win-ter pass-es a-way, Win-ter, Win-ter pass-es a-way.

## DUETT.—The Nightingale and the Rose.

Words by J. E. CARPENTER.

*Moderato*

Music by STEPHEN GLOVER

1 The nightin - gale is singing now, sweet po - et of the rose And soft-ly thro' the perfum'd air the li - quid mu - sie

2 The nightin - gale is singing still, but when the ro - ses fade, 'Tis said no more his songs of love will fill with mirth the

flows: The sweet rose - mu - sic seems to steal like mag - ic, like mag - ic thro' the trees, As min - gled with the

glade; Then let us min - gle song with flow'r's be - neath, be - neath the sum - mer sky, And wreath the harp with



breath of flow'rs, it floats up - on the breeze As, mingled with the breath of flow'rs, it floats, it floats up - on the breeze. Oh:  
Still

Cres.



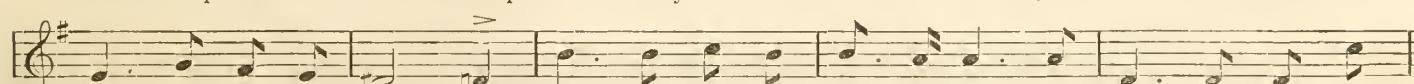
gar - lands cull'd be - fore the ro - ses die, And wreath the harp with garlands cull'd be - fore, be - fore the ro - ses die.



I would be the night - in - gale to sing all thro' the night, To fill the si - lent  
still I'd be the night - in - gale, for who would wish to stay To sing of love when



woods with songs of rap - ture and de - light. And I would be the per - fum'd rose, and  
all we priz'd from earth has pass'd a - way? And like the rose, I would not wish the



hide you in my breast; And you should sing me songs of love to lull me in - to  
sum mer to pro - long, But calm - ly per - ish when I heard the last faint breath of

Tranquillo. Ball.



rest, And you should sing me songs of love to lull me in - to rest.  
song, But calm - ly per - ish when I heard the last faint breath of song.

## The Nightingale and the Rose.—Concluded.

Duett. A tempo.

Hark! Hark! it is the night-in-gale, sweet po - et of the Rose! How softly thro' the si-lent air his  
A tempo.

Hark! Hark! it is the night-in-gale, sweet po - et of the Rose! How softly thro' the si-lent air his

li - quid mu - sic flows!..... Hark! Hark!..... Hark! 'tis the night - in - gale!.....  
f p

li - quid mu - sic flows!..... Hark! Hark!..... Hark! 'tis the night - in - gale!.....

Hark! Hark! ..... Hark! 'tis the night - in - gale, 'tis the night - in - gale, 'tis the night-in - gale!  
f p Cres - cen - do. f

Hark! Hark! ..... Hark! 'tis the night - in - gale. 'tis the night - in - gale, 'tis the night - in - gale!

## DUET.—You speak of sunny skies to me.

S. GLOVER.

169

1. You speak of sunny skies to me, Of orange grove and bower; Of winds that wake soft mel - o - dy From leaf and bloom-ing  
 2. You tell me oft of rivers bright, Where golden gal - leys float; But have you seen our lakes by night? Or sailed in Al - pine  
 3 Had you been reared by Alpine hills, Or loved in Al - pine dells, You'd prize like me our mountain rills, Nor fear the tor - rent

flower : And you may prize those far-off skies, But tempt me not to roam: In sweet content my days are spent, Then wherefore leave my  
 boat ? You speak of lands where hearts and hands Will greet me as I come ; But tho' I find true hearts and kind, They're kinder still at  
 swells : It matters not how drear the spot, How proud or poor the dome, Love still retains some deathless chains That bind the heart to

home ? In sweet content my days are spent, Then wherefore leave my home ?  
 home ! But though I find true hearts and kind, They're kinder still at home !  
 home ! Love still re-tains some deathless chains That bind the heart to home !

dim-

pp

d

d

d

d

d

d

d

d

## Bird of the Greenwood

Poetry by Mrs. HEMANS

Music by VERDI.

PIANO.



1. Bird of the green-wood! O why art thou here? Leaves dance not o'er..... thee, Flow'r's bloom not near;  
 De - ser - to sul - - la ter - - - ra, Col - rio de - sti - no in guer - - ra,  
 Ma sei quel cor..... pos - sie - - de, Bel - lo di ea - - sta fe - - de



All the sweet waters far hence are at play,  
E so - la - spe-me un eor, E so - la spe-me un eor,  
E d'og - ni re mag - gior, E d'og-ni re mag-gior,

Bird of the green - wood, a-way, a - way, a - way.  
E so - la spe-me un eor, . . . . Un eor al Tro - va - tor!  
E d'og ni re mag - gior, . . . . Maggior il Tro - va - tor!

2 'Midst the wild billows,  
Thy place must not be.  
As 'midst the wavings  
Of wild rose and tree;  
How should'st thou battle  
With storm and with spray?  
Bird of the greenwood,  
Away, away!

3 Or art thou seeking  
Some brighter land,  
Where, by the south wind,  
Vine leaves are fanned?  
'Midst the wild billows  
Why then delay?  
Bird of the greenwood,  
Away, away!

4 "Chide not my lingering  
Where waves are d.<sub>a</sub>.k!  
A hand that has nursed me  
Is in the bark;—  
A heart that hath cherished  
Through winter's long day—  
So I turn from the greenwood,  
Away, away!

## SERENADE.—English Translation.

1 Lonely I wander the wide world o'er,  
Ever with fortune and fate at war;  
Sighing for one kind heart,  
Sighing for one kind heart,  
Sighing for one kind heart,  
To bless the Troubadour.

2 Ah! that so happy a lot were mine,  
Then would I never again repine  
What could the world give more,  
What could the world give more,  
What could the world give more  
To bless the Troubadour?

## THE PILGRIMS.

Words by PARK BENJAMIN.



1. In thee, O God, whose guardian hand  
The Pil - grims from their na - tal land

Safe o'er the bil - lows bore } In God our grate - ful hearts con - fide,  
To free-dom's for - eign shore. }



To thee our hymns as - cend; For thou, who wert our fa - thers' guide, Hast been their chil-dren's friend !



2 Wild was the day and dark the night  
When on the deep they came ;  
But Faith arose, their cloud of light,  
And Love, their pillared flame.  
In God our grateful hearts, &c.

3 Though far behind their happy clime,  
Blue sky and verdant sod,  
They feared not distance, change or time,  
For they were nearer God.  
In God our grateful hearts, &c.

4 The wood became their place of prayer,  
The rock a shelter gave,  
And Thy right arm was everywhere  
Omnipotent to save.  
In God our grateful hearts, &c.

5 The rolling years have curtained all  
But heaven and earth and sea.  
Yet on His holy name we call,  
Whose power hath made us free.  
In God our grateful hearts, &c.

6 Though only on the storied page,  
Our fathers' fame survives,  
O, may we keep, from age to age,  
Its record in our lives!  
In God our grateful hearts, &c.

## A B S E N C E .

173

VERDI.

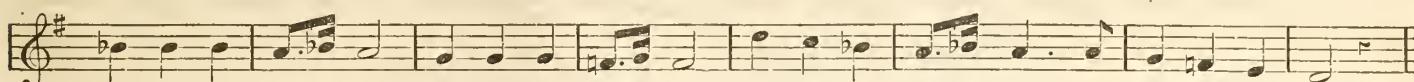
*Allegretto Moderato.*

1. Far from our moun - tains sad - ly I wan - der, Dreaming the while of our once hap - py home;  
 2. Far from our moun - tains still on - ward wend - ing, Sing - ing the songs of my dear na - tive land;

Con tutta forza



Still mem - ory treas - ures past scenes the fond - er, When far a - way from our loved friends we roam.  
 Strange are the voi - ces now with them blend - ing, Sad - ly they tell of our once hap - py band.



Tho' ra - diant o'er me bright skies are smil - ing, Wak-ing the fair - est of flowers in - to birth;  
 Where are the fond hopes cher-ished in child - hood? Where are the vis - ions of glad - ness and light?



No cheer - ing gleam the path - way be - guil - ing, Wak - ing the heart of the wan - derer to  
 Fa - ded, a - las, like leaves of the wild - wood, Leav - ing a - round but the dark shades of



mirth. Fare - well, fare - well, dear moun - tain home! Fare - well, fare - well, dear moun - tain home.  
 night, Fare - well, fare - well, dear moun - tain home Fare - well, fare - well, dear moun - tain home.

## The pleasant Spring has come again.

Words by L. F. SHEPARD.

VERDI.

Meno mosso,

1 The pleas - ant spring has come again, Its voice is in the trees; . . . . .  
 2 The pleas - ant spring has come again, I hear the riv - er's roar, . . . . .  
 3 The pleas - ant spring has come again, All nature's heart is glad, . . . . .  
 4 The pleas - ant spring has come again, The ploughman's songs a - rise, . . . . .  
 5 The pleas - ant spring has come again, Its voice is in the trees, . . . . .

It speaks from ev - 'ry sunny glen, It rides up -  
 It sparkles, foams and leaps, as when My summer  
 The mountains rise like giant men, And smile with  
 While woodland echoes mock, and then The thrilling  
 It speaks from ev - 'ry sunny glen, It rides up -

f

on the breeze! It rides up - on the breeze! The seat - - ter'd flocks are low - ing, Beneath each sha - dy  
 skiff it bore! My sum - mer skiff it bore! Stern win - - ter's chain is ren - ded, The gush - ing founts are  
 beau - - ty clad! And smile with beau - ty clad! The pret - - ty flow'rs are spring - ing In ev - 'ry greenwood  
 ea - - dence dies; The thrill-ing ea - dence dies; The mer - - ry birds are sing - ing, Afar the mu - sic  
 on the breeze! It rides up - on the breeze! The pret - - ty flow'rs are springing, The gush-ing founts are

## The pleasant Spring has come again.—Concluded.

tree, ..... The gen - tle winds are blow - ing, Oh, come, rejoice  
 free, ..... And light with wa-ter blend - ed, Is dancing o'er  
 shade, ..... Their per - fumes round them flinging, As sweet as E - - -  
 floats, ..... And ev - 'ry vale is ring - ing With soft and mel - - -  
 free, ..... The mer - ry birds are sing - ing, Let all re-joice  
 with me! ..... Oh, come re - joice with me.  
 the sea! ..... Is danc-ing o'er the sea.  
 den made: ..... As sweet as E - den made.  
 low notes: ..... With soft and mel - low notes.  
 with me; ..... Let all re - joice with me.

Ped \* Ped \* Ped \* PED

**DUETT.**—Farewell the pleasant violet-scented shade.

Moderately.

SILGER.

A musical score for piano in common time and C major. The left hand plays sustained notes on the B4 and D5 strings, while the right hand plays eighth-note chords. Measure 11 starts with a forte dynamic. Measure 12 begins with a half note on the B4 string.

1 Fare - well the plea-sant vio - - let scent - ed shade, The prim-ros'd hill and dai - - sy - man - tled mead, The  
2 Fare - well the bow'r with blush - ing ro - ses gay, Fare - well the fra - grant tree - - foil - pur - pled field, Fare-  
3 Of these no more now round the lone - ly farms, Where jo - cund plen - ty deigns to fix her seat. Th' au-

A musical score for two voices. The top staff is in G major and the bottom staff is in C major. The music consists of a series of eighth-note chords and sustained notes, primarily in the G and C major keys.

fur-row'd land with spring - - - ing corn ar - ray'd, The sun - ny wall with bloom - - y bran - - ches spread.  
well the walk through rows of new - mown hay, When ev'n - ing bree - zes min - - gled o - - dours yield.  
tum - nal landscape op'n - - - ing all its charms, De - clares kind na-ture's an - - nual work com - plete.

## QUARTET.—Darkness the earth is shrouding.

VERDI.

1. Dark-ness the earth is shrouding : Falls on my heart its shad - o w : When shall dis-solve the phan-tom ?  
 2. O when shall lift the shade, That, long my path be-cloud-ing, Has made my soul a-fra-id.  
 3. Oh see ! the light is breaking;  
     E'en now before my vision,  
     Unfold the realms Elysian,  
     Where shadows fade away :  
     My soul, to life awaking,  
     Beholds eternal day !

## DUET.—Hail ! Fairy Queen, adorned with flowers.

SILCHER.

1. Hail, fai - ry queen, a-dorned with flow'rs, At - tend - ed by the smil - ing hours, 'Tis thine to dress the  
 2. We love to wan - der in thy train, We meet thee on the fer - tile plain, To bless thy soft, pro -  
 3. 'Tis thine to dress the vale a - new, In fair - est ver - dure bright with dew, And hare - bells of the  
 4. Then let us wel-come pleas-ant spring, And still the flow'ry trib - u - nite bring, And still to thee our  
 ro - sy bow'r's In col - ors gay, In col - ors gay, 'Tis thine to dress the ro - sy bow'r's In col - ors gay.  
 pi - tious reign, Oh! love - ly May, Oh! love - ly May, To bless thy soft, pro - pitious reign, Oh! love - ly May.  
 mild - est blue, Smile in thy way, Smile in thy way, And hare - bells of the mild-est hue Smile in thy way.  
 car - ol sing, Oh! love - ly May, Oh! love - ly May, And stil' to thee our car - ol sing, Oh! love - ly May.

## THE LAST WISH.

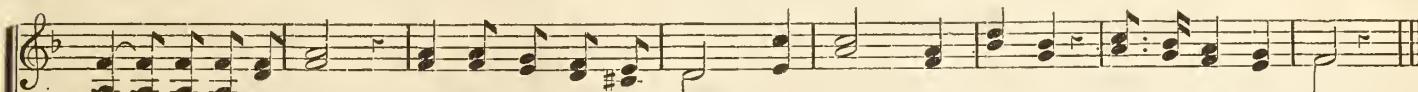
177

Music by her Sister.

Words by Mrs. HEMANS.



1 Bring me sweet flow'rs to shed, A - round my dy-ing bed, A breath of May, and of the woods re - pose, For  
 2 Haste to my pil - low bear, Those fragrant things and fair, My hand no more shall bind them up at eve, Yet



I in sooth, de - part ; With a re - lue - tant heart, That fain would lin - ger, Where the bright sun glows.  
 shall their o-dor soft, One bright dream round me waft. Of life, youth, sum-mer. All that I must leave.



3 And oh ! if thou wouldest ask,  
 Wherefore thy steps I task,  
 The grove, the stream, the hamlet-vale to trace,  
 'Tis that some thought of me,  
 When I am gone may be,  
 That spirit bound to each familiar place.

4 I bid mine image dwell,  
 Oh ! break not thou the spell !  
 In the deep wood, and by the fountain's side,  
 Thou must not, my belov'd,  
 Rove where we two have rov'd,  
 Forgetting her that in her spring-time died.

## DUETT and SOLO.—A Voice from the Waves.

Words by R. RYAN.

S. GLOVER.

A voice from the waves in the dead of night, Sung me - lo - dious o'er my pil - low, As I  
 lay on my couch in slum - ber light, Lull'd to rest by the heav - ing bil - low! It spoke not of hu - man  
 hopes and fears, That o'er - cloud time's hours fly - ing, But it told of the dead of form - er years, That in  
 o - cean's bed were ly - ing! A voice from the waves in the dead of night, Sung me - lo - dious o'er my  
 pil - low, As I lay on my couch in slum - ber light, Lull'd to rest by the heav - ing  
 bil - low! Lull'd to rest, Lull'd to rest... by the heav - ing, the heav - ing bil - low!

DOLCE.

## A Voice from the Waves.—Continued.

179

DUETT.

And thus it sung, And thus it sung, The voice, the voice from the wave, And thus if  
sung, And thus it sung, And thus, thus it sung—  
I come from the deep, I come from the deep, Where the  
sea flow - er gen - tly un - clos - es, Where a fie - ry youth hath a dream - less sleep, And a  
war - rior in calm - ness re pos - es, Where the pa - rent and child lie side by side, Doom'd by

## A Voice from the Waves.—Continued.

CON ESPRESS.

des - ti - ny ne'er to se - ver; Where the hus - band fond, and his new made bride, In death's em -

- brace are clasped for ev - er! Each wave rolls o - ver the bu - rial place Of earth's

chil - dren in count - less num - bers, Of ev - ery hue, and clime and race,.... Where no

tem - pest can break their slum-bers, Of ev - ery hue, and clime and race,.... Where no tem - pest can break their

A tempo.

The voice was hushed, the vis - ion fled, But my heart felt a pang of sor - row, Till the

slum - bers

A Voice from the Waves.—Concluded.

181

DOLCE

day - star o'er me her bright beams shed, Com - men - cing a glo - rious mor - row ! Till the day - star o'er me her  
bright beams shed, Com - men - cing a glo - rious mor - - - row, Com - men - cing, com - men - - cing a  
day - star o'er thee her bright beams shed, Com - men - cing a glo - rious mor - row, &c.

*f*

*p* Più lento.

Ritard:

glo - rious, a glo - rious mor-row, The voice was hush'd, the vis - ion fled, The voice was hush'd, the vis - ion fled

## TRIO.—O gentle balmy Breeze.

SILCHER,



O gentle, balmy breeze, O gentle, balmy breeze, Already you waft me the spring's first melody; Soon, soon, Soon verdure will clothe... the



trees, soon

*Solo. dol.*

*Tutti. mf*



trees, soon verdure. soon verdure will clothe the trees; O gentle, balmy breeze, O gentle, balmy breeze, Already you waft me the spring's first melody:



Soon, soon, soon verdure will clothe... the trees, Soon verdure will clothe... the trees, Soon verdure will clothe... the trees, Soon, soon.



# THE WINTER STARS.

183

*Allegretto non troppo.*

DONIZETTI.



See how mer-ri - ly dance the bright stars to night In their bri-lia-n cy sparklyng and dane - ing, And the soft moon looks down in her  
O how mer-ri - ly beat our young hearts to night O how mer-ri - ly beat our lighthearts, For the win-ter has for us a



sil - very light, Thro' the az - ure eu - ameled bars glanc - ing, There is heard not a sound in the for - est round, Not a  
keen de - light, That the summer can nev-er iru - part, Our young eyes are so bright with the warm love light, That cold



voice from the flower or the tree; And the clear win - ter rime, with its sparkling chime At its task goes si - lent -  
win - ter may dim not nor chill, And the pure sparkling snow with its silvery glow, In its joy gleams around us



ly, silent - ly, si - lent - ly. O how mer-ri - ly o - ver the flee - ey snow Do we glide on with spir - its  
still, a - round us still. O how mer-ri - ly dance the bright stars to night, With their eyes....of gol - den



*f*  
light, And the fair moon looks down with its yel - low glow, And the stars gem the heavens with their light.  
hue. And with fond ar - dent hopes of the future so bright, Our young hearts are all beat - - ing too.

## THE RED WHITE AND BLUE.

By permission of LEE &amp; WALKER.

*Tempo di marcia.*

1 Co - lum - bia the gem of the o - cean,  
2 When war winged its wide des - o - la - tion,  
3 Come all then Co - lum - bia's sons hither,

The home of the brave and the free,  
And threatened our land to de - form,  
To join in our songs with de - light,

The  
The  
May the

shrine of each pat - riots de - vo - tion,  
ark then of free - dom's found - a - tion,  
wreath's they have won nev - er with-er,

A world of - fers ho - mage to thee,  
Co - lum - bia rode safe through the storm;  
May the star of their glo - ry shine bright,

Thy  
With her  
May the

man - dates make he - roes as - sem - ble,  
gar - lands of vict - ry a - round her,  
serv - ice u - nit - ed not sev - er,

When lib - er - ty's form stands in view,  
Whence proudly she bore her brave crew,  
But they to their col - ors prove true,

Thy  
With her  
The

ban - ners make ty - ran - ny trem - ble,  
flag proud - ly float - ing be - fore her,  
Ar - my and Na - vy for ev - er,

When borne by the red white and blue,  
The boast of the red white and blue,  
Three cheers for the red white and blue,

When  
The  
Three

BIS

borne by the red, white and blue,  
boast of the red, white and blue,  
cheers for the red, white and blue,

Thy banners make ty - ran - ny tremble,  
With her flag proudly float - ing be - fore her,  
The Ar - my and Na - vy for ev - er,

When borne by the red white and blue.  
The boast of the red white and blue.  
Three cheers for the red white and blue.

## TRIO.—I saw the smiling golden Sun.

SILCHER. 185



1 I saw the smiling golden sun, Sink to his rest when day was done ; And this, methought, his parting strain, Lov'd friends I greet you soon again, Lov'd, etc.  
 2 Then starry ev'ning floated down, And spread her veil o'er field and town; And when mild moonlight tipp'd the hill Noise fled away and all was still, Noise fled, etc.  
 3 And now in sleep my eyes I close, Fearless on God my thoughts repose, Beneath a watchful Father's sight, I yield me to the arms of night. I yield me, etc.



## There is a Friend more tender true.

SILCHER,

SOLO. Softly.



1 There is a friend more ten - der true, Than brother e'er can be, Who when all oth - ers bid a - dieu, Remains the last to  
 2 He is the friend who chan - ges not, In sickness or in health. Wheth - er on earth our transient lot, Be pov - er - ty or  
 3 Of earth - ly friends who finds them true, May boast a hap - py lot; But hap - pier still life's jour - ney thro', Is he who needs them

## CHORUS.



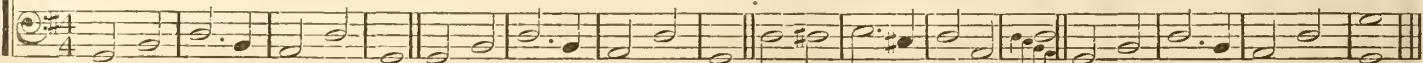
flee; Who, be their path - way bright or dim, De - serts not those who turn to him.  
 wealth, In joy or grief, con - tempt or fame, To all who seek him still the same.  
 not. A heaven - ly friend to know we need, To feel we have is bliss in - deed.



## PLEYEL'S HYMN. 7s.



1 To thy pastures fair and large, Heav'nly Shepherd, lead thy charge, And my couch with tenderest care, Mid the springing grass prepare.  
 2 When I faint with summer's heat, Thou shalt guide my weary feet To the streams that still and slow Thro' the verdant landscape flow.



3 Safe the dreary vale I tread,  
 By the shades of death o'erspread,  
 With thy rod and staff supplied,  
 This my guard,—and that my guide

4 Constant to my latest end,  
 Thou my footsteps shall attend ;  
 And shalt bid thy hallowed dome  
 Yield me an eternal home.

## ITALIAN HYMN. 6s &amp; 4s.

GIARDINI.



1 Glo-ry to God on high, Let heav'n and earth reply, 'Praise ye his name! (Angels his love adore,) Saints ery forevermore, Worthy the Lamb.  
 Who all our sorrows bore;



2 Ye, who surround the throne,  
 Cheerfully join in one ;  
 Praising his name :  
 Ye, who have felt his blood,  
 Sealing your peace with God,  
 Sound through the earth abroad,—  
 ' Worthy the Lamb.'

3 Soon must we change our place,  
 Yet will we never cease  
 Praising his name :  
 Still will we tribute bring,  
 Hail him our gracious King  
 And through all ages sing,—  
 ' Worthy the Lamb.'

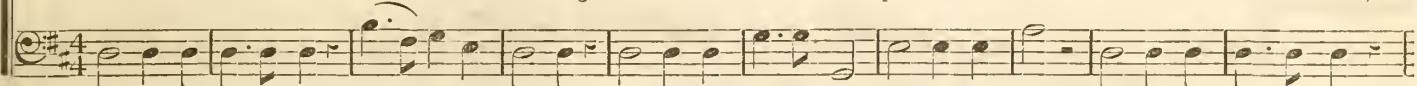
# Come ye disconsolate.

187

SAMUEL WEBBE.



1 Come ye dis - consolate, where e'er you languish, Come to the mer - ey seat fer - vent - ly kneel, Here bring your wounded hearts,  
2 Joy of the desolate, light of the stray - ing, Hope of the pen - i - tent, fade - less and pure; Here speaks the com - fort - er,  
3 Here see the bread of life: see waters flowing, Forth from the throne of God, pure from a - bove; Come to the feast of love;



# Praise the Lord.

F. C. ROLLE.

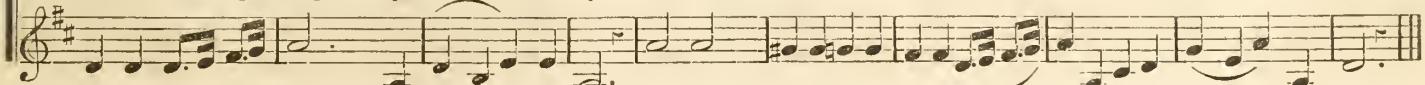


here tell your anguish; Earth hath no sorrow that heav'n cannot heal.  
ten - der - ly say - ing, Earth has no sorrow that heav'n cannot heal.  
come ev - er knowing, Earth hath no sorrow but heav'n can re - move.

1 Praise the Lord, Praise the Lord, when blush - ing  
2 Praise the Lord, Praise the Lord, and may his  
3 Praise the Lord, Praise the Lord, ye hosts of



morning Wakes the blossoms fresh with dew; Praise him, when revived creation Beams with beauties fair and new  
blessing Guide us in the way of truth; Keep our feet from paths of error, Make us ho - ly in our youth  
heaven; An - gels sing your sweet - est lays, All things ut - ter forth his glory; Sound a - loud Je - ho - vah's praise



## SOLO AND CHORUS.—Prayer from “Moses in Egypt.”

ROSSINI.

ANDANTINO.



ANDANTINO.

SOLO.

\*

1 Dal tuo stel - la - to so - glio, Si - gnor ti vol - gia noi..... pie -  
 2 Se pron - ti al tuo po - te - re so - no e le - men - tie sfe - - re tu a -  
 3 La de - stra tua ele - men - te, spen - da sul cor do - len - - te, e

\*

1 Oh thou whose migh - ty pow - er, Up - holds the star - ry sky; ..... Be  
 2 Keep us from sin and er - ror, And guide us in thy way; ..... That  
 3 Show us thy love and pow - er, And heed our ear - nest call, ..... And

C: b4

Prayer from "Moses in Egypt."—Continued.

189

CHORUS. Tenor.

ta de fi - gli tuo - i! del po - pol tuo pie - ta. Pie - ta de fi - gli tuo!, del  
 - mi - ca scam - po ad - di - ta, al dubbio er - ran - te pie! Pie - to - so Dio! ne aita! noi  
 far - ma-co so - a - ve gli sia di pa - ce al - men. Il no - stro eor che pa - ve deh

Soprano.

thou our strength and tower, Our for - tress strong and high, Be thou our strength and tower Our  
 from thee we may nev - er In fear - ful dark - ness stray. That from thee we may nev - er In  
 in tempta - tions hour Pre - serve us lest we fall, And in tempta - tions hour Pre -

po - pol tuo pie - ta, pic . ta! pie - ta! Dal tuo stel - la - to so - glio, Si - gnor ti vol - gia  
 non vi-viam, che in Te! che in Te! che in Te!  
 tu con - for - ta ap - pien, ap - pien, ap - pien!

1st TIME 2d TIME

for - tress strong and high. Hear us O Lord. O thou whose mighty power Up - holds the star - ry  
 fear - ful dark - ness stray. Hear us O Lord. serve us lest we fall. Hear us O Lord.

1st TIME 2d TIME

Lord.

1st TIME 2d TIME

\* This chord belongs to the first measure in the repeat.

## Prayer from "Moses in Egypt."—Concluded

no - i! pie-ta de figli tuo-i del po - pol tuo pie - ta, pie - ta del po - pol tuo pie - ta, pie - ta,  
del popol tuo pie-ta del popol tuo pie-ta.

sky, Be thou our strength and tower, Our fortress strong and high, Be thou our strength and tower, Our fortress strong and high.  
Hear us, O Lord, O Lord Most High

B R E T B Y . L. M.

RUSSIAN.

1 Come, O my soul, in sa - cred lays, At - tempt thy great Creator's praise ; But, O, what tongue can speak his fame ! What mortal verse can reach the theme !

2 Enthroned amid the radiant spheres,  
I've glory like a garment wears ;  
To form a robe of light divine,  
Ten thousand suns around him shine

3 In all our Maker's grand designs,  
Omnipotence, with wisdom, shines ;  
His works, through all this wondrous frame,  
Declare the glory of his name.

4 Raised on devotion's lofty wing,  
Do thou, my soul, his glories sing ;  
And let his praise employ thy tongue,  
Till listening worlds shall join the song.

## CREATION. L. M. Double.

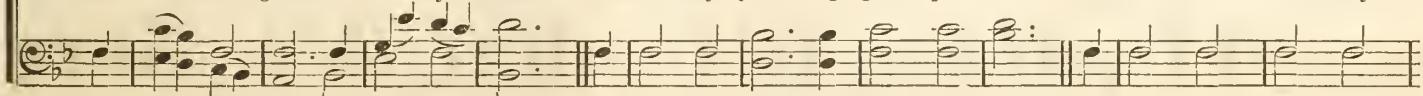
HAYDN. 191



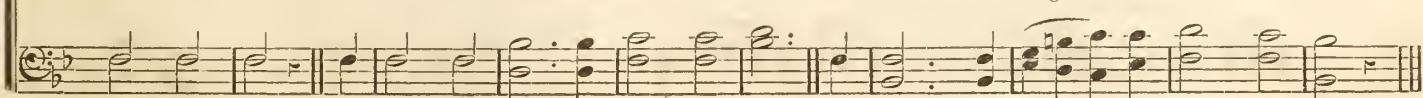
1 The heav'n's de-clare thy glo - ry Lord, In ev - ry star thy wis-dom shines, But when our eyes be - hold thy word,  
 3 Sun, moon, and stars, con-vey thy praise Round the whole earth, and nev - er stand: So, when thy truth be - gan its race,



We read thy name in fair - er lines. The roll - ing sun, the chang - ing light, And nights and days thy  
 It touched and glanced on eve - ry land. Nor shall thy spread - ing gos - pel rest, Till thro' the world thy



power con - fess; But the blest vol - ume thou hast writ, Re - veals thy jus - tice and thy grace.  
 truth has run; Till Christ has all the na - tions blessed That see the light, or feel the sun



## SAMSON. 8s &amp; 7s. Double.

ROSSINI.

1 Glo - - rious things of thee are spok - - - en, Zi - - - - on, ei - - - ty  
 He, whose word can - not be brok - - - en, Formed thee for his

of our God; } On the rock of a - - - ges found - ed-  
 own a - bode: }

What can shake thy sure re - - - pose? With sal - - va - - - tion's

walls sur - round - - ed, Thou may'st smile at all thy  
foes

2 See, the streams of living waters,  
Springing from eternal love,  
Well supply thy sons and daughters,  
And all fear of want reno've :  
Who can faint while such a river  
Ever flows thy thirst t'assuage ?  
Grace, which, like the Lord, the giver,  
Never fails from age to age.

3 Round each habitation hovering  
See the cloud and fire appear !  
For a glory and a covering,  
Showing that the Lord is near :—  
He who gives them daily manna,  
He who listens when they cry,—  
Let him hear the loud hosanna  
Rising to his throne on high.

## MILGROVE. S. M.

MILGROVE.



1. The man is ev - er blest Who shuns the sin - ner's ways ; A - mong their counsels nev - er stands, Nor takes the scorner's place ;
2. But makes the law of God His stud - y and de-light, A - mid the la - bors of the day, And watch - es of the night,
3. He like a tree shall thrive, With wa - ters near the root ; Fresh as the leaf his name shall live—His works are heavenly fruit.



## WILSON. S. M.

J. C. W.



1. The Lord my shep-herd is, I shall be well supplied ; Since he is mine, and I am his, What can I want be - side ?
2. He leads me to the place Where heavenly pasture grows, Where liv-ing waters gently pass, And full sal - va tion flows.
3. If e'er I go a - stray, He doth my soul re-claim, And guides me in his own right way, For his most ho - ly name.
4. While he af - fords his aid I ean-not yield to fear ; Tho' I should walk thro' death's dark shade, My shepherd's with me there.



1 Eter-nal Fa-ther, God of love, To thee our hearts we raise ; Thy all - sus - tain - ing power we prove, And glad - ly sing thy praise.  
 2 Thine, wholly thine, O let us be ! Our sac - ri - fice receive ; Made, and preserved, and saved by thee, To thee ourselves we give.  
 3 Come, Holy Ghost, the Saviour's love Shed in our hearts abroad ; So shall we ev - er live and move, And be with Christ in God

## A U T U M N . 8s &amp; 7s. double.

1 One there is a - bove all oth - ers, Well deserves the name of Friend ; His is love be - yond a brother's, Costly—free—and knows no end.  
 But this Saviour died to have us Rec - on - ciled in him - God.

When he lived on earth abased,  
 Friend of Sinners was his name ;  
 Now, above all glory raised,  
 He rejoices in the same.  
 Oh for grace our hearts to soften !  
 Teach us, Lord, at length to love ;  
 We, alas ! forget too often  
 What a Friend we have above.

DAL SEGNO.

## PORTOGALLO. L. P. M.

Arranged from PORTOGALLO.



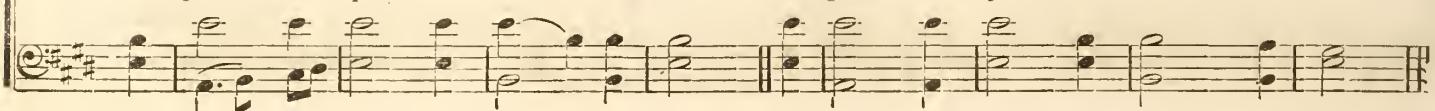
1 I'll praise my Mak - er with my breath, And when my voiee is lost in death, Praise shall em-  
2 The Lord hath eyes to give the blind; The Lord sup - ports the sink - ing mind; He sends the



ploy my no - blest powers: My days of praise shall ne'er be past, While life, and thought, and be - ing last,  
la - boring con - science peace; He helps the stran - ger in distress, The wid - ow and the fa - ther - less,



Or im - mor - tal - i - ty en - dures, Or im - mor - tal - i - ty en - dures.  
And grants the pris - oner sweet re - lease, And grants the pris - oner sweet re - lease.

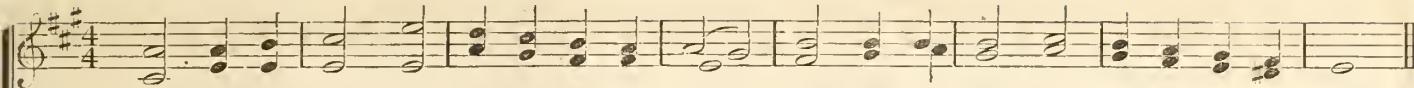


## SULLIVAN. 10s. Christmas Hymn.

Words by EDWARD ANDERSON, Esq.

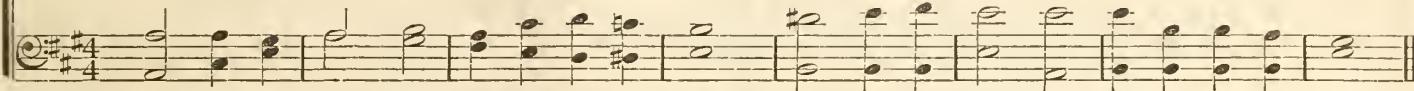
197

J. C. W.



1 Loud swell your songs of joy - ful praise to God,  
 2 The king of saints is eome to free from sin  
 3 Re - clin - ing shep - herds heard the joy - ful news,

For Christ is come to break th'a-veng - ing rod ;  
 The fal - len, guil - ty, ru - ined race of man ;  
 That Christ was eome to save the dy - ing Jews ;



In Bethlehem in a man - ger he is laid, Let earth re - joice, and be for - ev - er glad.  
 Through him we hope for - ev - er - more to be From sin and death's ty - ran - nic pow - er free.  
 And hap - py, has - tened to the sa - cred place, And worshiped God, as they be - held his face.



4 All hail ! thou blessed Savior of the world,  
 Who from his throne the tyrant sin has hurled ;  
 Satan, dismayed, retreats before thy face,  
 Jesus, thou Savior of our ruined race

5 Loud peal the organ's notes, the anthem raise,  
 To Christ, the Savior, be our endless praise !  
 He has o'erturned the pow'rs of death and hell,  
 Let saints of his majestic glories tell !



1 My faith looks up to thee, Thou Lamb of Cal - va - ry, Saviour di - vine ; Now hear me while I pray; } O let me from this day Be wholly thine.  
Take all my guilt a - way ; }

2. May thy rich grace impart Strength to my fainting heart, My zeal inspire ; As thou hast died for me, O may my love to thee, Pure, warm, and changeless be—A living fire.

3. While life's dark maze I tread, And griefs around me spread, Be thou my guide, Bid darkness turn to day, Wipe sorrow's tears away, Nor let me ever stray From thee aside.

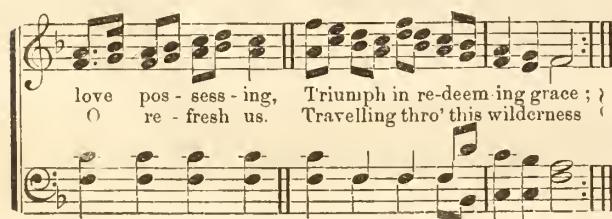
4. When ends life's transient dream, When death's cold, sullen stream shall o'er me roll; Blest Saviour, then, in love, Fear and distrust remove; O bear me safe above, A ransomed soul.



### SICILY. 8s, 7s & 4s, or 8s & 7s.



1. Lord, dis - miss us with thy bless - ing ; Fill our hearts with joy and peace; } Let us each thy  
O re - fresh us,



love pos - sess - ing, Triumph in re-deem - ing grace ; }  
O re - fresh us. Travelling thro' this wilderness }

2

Thanks we give, and adoration,  
For the gospel's joyful sound.  
May the fruits of thy salvation  
In our hearts and lives abound:  
May Thy presence  
With us evermore be found

3

So, whene'er the signal's given  
Us from earth to call away,  
Borne on angels' wings to heaven,  
Glad the summons to obey,  
May we ever  
Reign with Christ in endless day.

## SILCHER.

SILCHER. 199



1. My God, how end-less is thy love, Thy gifts are eve - ry evening new, And morning mercies from above, Gently dis-til like ear - ly dew.  
 2. Thou spread'st the curtain of the night, Great guardian of my sleep-ing hours; Thy sov'reign word restores the light, And quickens all my drowsy pow'rs.  
 3. I yield my pow'rs to thy command, To thee I con - se - erate my days, And daily blessings from thine hands, Demands my daily songs of praise.



## VERNON. 8s, 7s &amp; 4.

NOVELLO.



1. Guide me, O thou great Je - ho - vah, Pil-grim through this bar - ren land ; I am weak, but thou art migh - ty ;  
 2. Op - en, Lord, the crys - tal foun - tain, Whence the heal-ing streams do flow ; Let the fie - ry, cloud - y pil - lar  
 3. When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side : Bear me through the swell - ing cur - rent,



Hold me with thy powerful hand ; Bread of heav - en, Bread of heav - en, Feed me till I want no more.  
 Lead me all my jour ney through ; Strong De - liv' - rer, Strong De - liv' - rer, Be thou still my strength and shield.  
 Land me safe on Ca-naan's side : Songs of prais - es, Songs of prais - es I will ev - er give to thee.



## CALL. L. M.

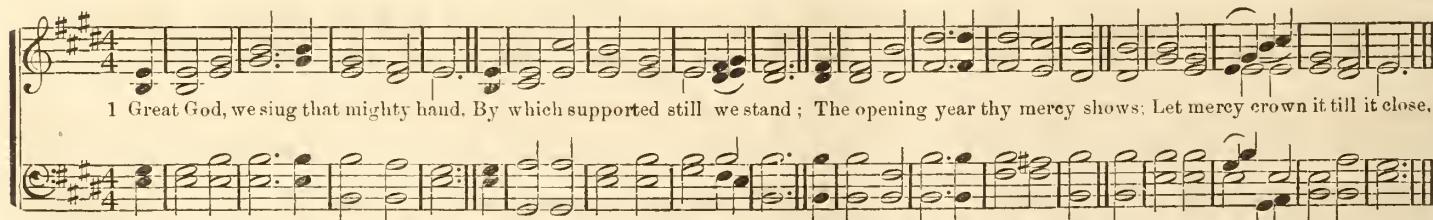
J. C. W.



1 There is a stream whose gentle flow Supplies the city of our God ; Life, love, and joy still gliding thro', And watering our di - vine abode.  
 2 That sacred stream, thy holy word, Our grief allays, our fear controls; Sweet peace thy promises afford, And give new strength to fainting souls.

## REMSSEN. L. M.

J. C. W.



2 By day, by night, at home, abroad,  
 Still we are guarded by our God ;  
 By his incessant bounty fed,  
 By his unerring counsel led.  
 3 With grateful hearts the past we own  
 The future all to us unknown,  
 We to thy guardian care commit,  
 And peaceful leave before thy feet.

4 In scenes exalted or depressed,  
 Be thou our joy, and thou our rest ;  
 Thy goodness all our hopes shall raise,  
 Adored through all our changing days.  
 5 When death shall interrupt these songs,  
 And seal in silence mortal tongues,  
 Our Helper, God, in whom we trust,  
 In better words, our souls shall boast



I With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise.  
2 I'll sing thy truth and mer-ey, Lord, I'll sing the wonders of thy word; Not all thy works and names be-low, So much thy power and glo-ry show.

## NEWBURY. H. M.

M. HAYDN.



1 Rejoice! the Lord is King— Your God and King adore, Mortals give thanks and sing, And triumph evermore : Lift up the heart, lift



up the voice, Re - joice a - loud, ye saints rejoice.

2 He all his foes shall quell,  
Shall all our sins destroy  
And every bosom swell  
With pure seraphic joy :

Lift up the heart, lift up the voice,  
Rejoice aloud, ye saints, rejoice.

3 Rejoice in glorious hope !  
Jesus the judge, shall come,  
And take his servants up  
To their eternal home :  
We soon shall hear th'rehangel's voice,  
The trump of God shall sound, Rejoice !

## HOLBROOK. 8s &amp; 7s.

J. C. W.

1 When shall the voice of sing - ing Flow joy - ful - ly a - long? When hill and val - ley ring - ing With one triumphant song.  
 2 Then from the eratty mount - ains The sacred shout shall fly; And sha dy vales and fount - ains Shall ech - o the re - ply:

Proclaim the con test end - ed, And him who once was slain, A - gain to earth de - send - ed, In right-eous - ness to reign.  
 High tow'r and lowly dwell-ing Shall send the cho-rus round, All hal - le - lu - jah swell - ing In one e - ter - nal sound.

## STATE STREET. S. M.

J. C. W.

Moderato.

1 Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de-signs to serve and please, Thro' all their ae - tions run.  
 2 Blest is the pi - ons house, Where zeal and friendship meet: Their songs of praise, their mingled vows, Make their communion sweet.  
 3 Thus on the heavenly hills The saints are blest a - bove, Where joy like morning dew dis - tills, And all the air is love.

## BLESSED ARE THE DEAD.



Amen.

1 Blessed are the dead, who die in the | Lord  
from | henceforth :

Yea, saith the Spirit, that they may rest from  
their labors, and their | works do | follow | them.

2 Blessed and holy is he that hath part in the  
[first resur]rection :|on such the second|death|hath  
no power :

3 But they shall be priests of God, and of|Christ,||  
and shall reign with him a thousand|years.

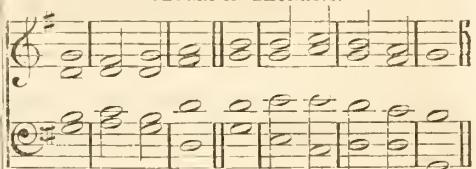
4 Unto him that loved us, and washed us from  
our sins in | his own | blood,||and hath made us kings  
and priests to | God and|his | Father : Amen.

VENITE, EXULTEMUS DOMINO.



the | Holy | Ghost ;|| as it was in the beginning, is  
now, and | ever|shall be,||world | without|end, A-|  
men

## GLORIA IN EXCELSIS.



1 O come, let us sing un-|to the|Lord,|| let us  
heartily rejoice in the|strength of|our sal-|vation.

2 Let us come before his presence| with thanks-  
giving,|| and show ourselves!glad in | him with  
psalms.

3 For the Lord is a|great-|God ;|| and a great  
King a-|bove all|gods

4 In his hand are all the corners| of the |earth ;||  
and the strength of the | hills is |his—|also.

5 The sea is his, | and he|made it ;| and his hands  
pre-|pared the |dry—|land.

6 O come, let us worship | and fall | down,|| and  
kneel be-|fore the | Lord our| Maker.

7 For he is the|Lord our|God ;|| and we are the  
people of his pasture, and the|sheep of|his—|  
hand.

8 O worship the Lord in the|beauty... of|holi-  
ness ;|| let the whole earth|stand in|awe of|him.

9 For he cometh, for he cometh to|judge the |  
earth ;|| and with righteousness to judge the world,  
and the | people| with his | truth.

Glory be to the Father, and | to the |Son, and | to

1 Glory be to|God on|high,||and on earth,|peace,  
good-|will towards |men.

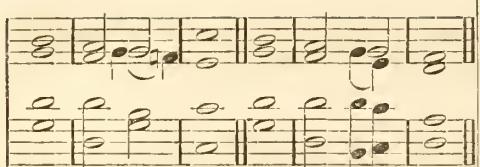
2 We praise thee, we bless thee, we |worship|  
thee,||we glorify thee, we give thanks to|thee for|  
thy great|glory.



13 O Lord God,|heavenly|King,||God the|Father|  
Al|mighty.

4 O Lord, the only begotten Son,|Jesus | Christ,||  
O Lord God, Lamb of |God, Son|of the|Father.

## CHANTS.



5 That takest away the|sins of the|world,||have  
mercy|upon|us.

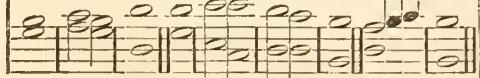
6 Thou that takest away the|sins of the|world,||  
have mercy|upon|us.

7 Thou that takest away the|sins of the|world,||  
re-ceive our|prayer.

8 Thou that sittest at the right hand of|God the  
Father,||have mercy|upon|us.



A - men.



9 For thou | only art | holy ;|| thou|only|art the  
Lord.

10 Thou only, O Christ, with the|Holy|Ghost,||  
art most high in the|glory of |God the|Father A-  
men.

3.

## JUBILATE DEO.

JAS. KENT.



1 O be joyful in the Lord,|| all ye|lands ;|| serve  
the Lord with gladness, and come before his|pres-  
ence with a|song.

2 Be ye sure that the Lord he is God ; it is he  
that hath made us and not|we our|-selves ;|| we are  
his people and the|sheep of | his—|pasture.

3 O go your way into his gates with thanksgiv-  
ing, and into his|courts with|praise ;|| be thankful  
unto him, and|speak good|of his|name.

4 For the Lord is gracious, his mercy is|ever-  
lasting ;|| and his truth endureth from genera-tion  
to|gen-er-a-tion.

Glory be to the Father, etc.

4.

## BENEDICTUS.



1 Blessed be the Lord |God of | Israel,|| for he  
hath visited|and re-|deemed..his|people

2 And hath raised up a mighty sal-vation|for  
us ;|| in the house|of his|servant|David.

3 As he spake by the mouth of his|holy|pro-  
phets ;|| which have been|since the|world be-gan.

4 That we should be saved|from our|enemies ;||  
and from the|hand of |all that|hate us.

Glory be to the Father, etc.

5.

## CANTATE DOMINO.

DR. RANDALL.



1 O sing unto the Lord a|new—|song,|| for he  
hath done|mar-vel-|lous—|things.

2 With his own right hand, and with his|holy|  
arm ;|| hath he|gotten..him|self the| victory.

3 The Lord declared|his sal-|vation ;|| his right-eousness hath he openly|showed. in the|sight of. the|hcathen.

4 He hath remembered his mercy and truth to-ward the|house of | Israel ;|| and all the ends of the world have seen the sal-|va-tion|of our | God

5 Show yourselves joyful unto the Lord,|all ye lands ;|| sing, re-|joice, and|give—|thanks.

6 Praise the Lord np-|on the | harp ;|| sing to the harp with a|psalm of | thanks—|giving.

7 With trumpets | also and | shawms ;|| O show yourselves joyful be-|fore the|Lord the|King,

8 Let the sea make a noise, and all that|there-in|is ;|| the round world, and|they that|dwell there-in.

9 Let the floods clap their hands, and let the hills be joyful together be-|fore the|Lord ;|| for he cometh to|judge the|earth.

10 With righteousness shall he|judge the|world :|| and the|people|with—|equity.

Glory be to the Father, etc

#### 6. BONUM EST CONFITERI.

1 It is a good thing to give thanks un-|to the Lord ;|| and to sing praises unto thy | name—|O Most | Highest

2 To tell of thy loving kindness early |in the | morning,|| and of thy |truth .in the| night—|season let|all the|people|praise thee.

3 Upon an instrument of ten strings, and up |on the|lute ;|| upon a loud instrument, and up |on the|harp.

4 For thou, Lord, hast made me glad |through thy | works ;|| and I will rejoice in giving praise for the oper-|ations|of thy | hands.

Glory be to the Father, etc.

#### 7. DEUS MISEREATUR FARRANT.

1 God be merciful unto| us, and | bless us ;|| and show us the light of his countenance, and be|mer-i-ful|unto|us.

2 That thy way may be|known up-on|earth :|| thy saving|health a-|mong all|nations.

3 Let the people praise thee,|O—|God :||yea, let all the|people|praise thee.

4 O let the nations rejoice| and be | glad :|| for thou shalt judge the folk righteously, and govern the|nations|upon|earth

5 Let the people praise thee,| O—|God :|| yea, let|all the|people|praise thee.

6 Then shall the earth bring|forth her|increase:|| and God, even our own | God shall | give us .his|blessing.

7 God shall|bless—|us :|| and all the ends of the|world shall|fear—|him.

Glory be to the Father, etc.

#### 8. BENEDIC ANIMA MEA.

1 Praise the Lord, | O my| soul :|| and all that is within me|praise his|holy|name.

2 Praise the Lord,| O my|soul ;||and for-|get not| all his|benefits.

3 Who forgiveth|all thy sin ;|| and healeth all|thine in-|firmi-ties.

4 Who saveth thy life|from de-|struktion,|| and crowneth thee with|mercy, and|loving-|kindness.

5 O praise the Lord, ye angels of his, ye that ex-|cel in|strength :|| ye that fulfill his commandment, and hearken unto the|voice of |his—|word.

6 O praise the Lord, all |ye his |hosts ;||ye servants of | his that|do his|pleasure.

7 O speak good of the Lord, all ye works of his, in all plaees of | his do-|minion ;|| praise thou the Lord,|O—|my—|soul.

Glory be to the Father, etc.

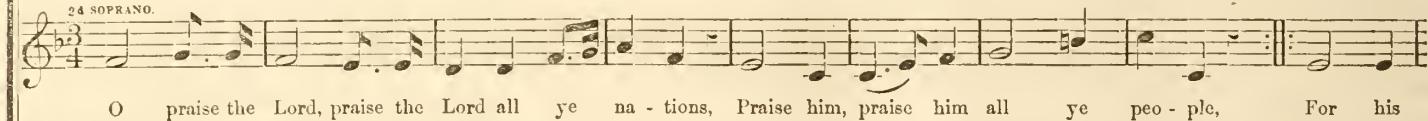
## ANTHEM. Psalm exvii.

J. C. W.

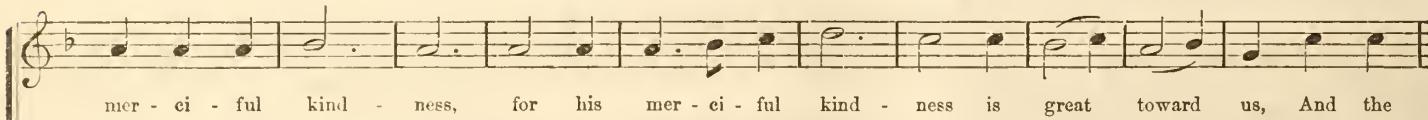
1st SOPRANO.



2d SOPRANO.



ALTO.



## ANTHEM.—Concluded.

207

truth..... of the Lord en - dur - eth for - ev - er, And the truth of the Lord en -  
 And the truth of the Lord en - dur - eeh for - ev - er, And the truth of the Lord en -  
 The truth..... of the Lord, &c.

dur - eth for ev - er, ev - er, for ev - er. Praise ye the Lord, ... PRAISE YE THE LORD...  
 1<sup>st</sup> 2<sup>d</sup>  
 dur - eth for ev - er. ev - er, for ev - er. Praise ye the Lord, PRAISE YE THE LORD.  
 1<sup>st</sup> 2<sup>d</sup>

# INDEX.

Absence.....	173	Eternal Father, God of love.....	195	Make me no gaudy chaplet.....	101	Sweet spring is returning.....	13
A chill frost fell.....	129	Evening.....	140	Maltese boatman's song.....	52	Swiss mountaineer.....	61
A Christmas carol.....	161	Excelsior—morning song.....	150	Meek and lowly.....	164	The adieu.....	144
Anthem—Come let us sing.....	80	Fair science bright.....	163	Melodies of many lands.....	156	The bright rosy morning.....	132
Anthem—O praise the Lord.....	206	Farewell the pleasant violet scented shade.....	175	Music at nightfall.....	86	The darest spot of earth to me.....	121
Anvil chorus.....	150	Far, far o'er hill and dell.....	54	My country 'tis of thee.....	12	The evening light.....	165
April, month of smiles and tears.....	159	Far from home and all its pleasures.....	46	My faith looks up to thee.....	188	The flag of the free.....	116
Ask me not why.....	89	Far from our mountains.....	173	My God, how endless is thy love.....	199	The harvest time.....	163
At morn I saw a modest flower.....	129	Gloria in excelsis.....	203	My happy home.....	158	The heavens declare thy glory Lord.....	191
Autumn song.....	134	Glorious things of thee are spoken.....	192	Night's shade no longer.....	63	The Lark.....	84
A voice from the waves.....	178	Glory be to God on high.....	203	O be joyful in the Lord.....	204	The last wish.....	177
Beautiful blue violets.....	76	Glory to God on high.....	199	O charming May.....	156	The Lord my shepherd is.....	194
Beautiful Venice.....	130	God be merciful unto us and bless us.....	205	O come let us sing.....	203	The man is ever blest.....	194
Behold how brightly breaks the morning.....	50	Great God we sing that mighty hand.....	200	O'er the garden.....	127	The May bells and the flowers.....	18
Behold the evening's waning.....	115	Greeting.....	96	O gentle balmy breeze.....	182	The May fly.....	55
Behold the morning gleaming.....	115	Guide me O thou great Jehovah.....	199	Once I saw a sweet briar rose.....	49	The nightingale and rose.....	166
Benedic anima mea.....	205	Hail Columbia.....	105	One there is above all others.....	195	The passage birds parting song.....	92
Benedictus.....	204	Hail fairy queen adorned with flowers.....	176	O praise the Lord—Anthem.....	206	The pilgrims.....	172
Bird of the greenwool.....	170	Holiday.....	128	O sing unto the Lord.....	204	The pleasant spring has come again.....	174
Blessed be the Lord God of Israel.....	204	Home can be made sweet.....	22	O summer night.....	30	The red white and blue.....	184
Blessed are the dead.....	203	Home fare the well.....	47	O thou whose mighty power.....	188	The rose tree was blooming.....	120
Blessed are the sons of peace.....	202	Home of early hope and pleasure.....	36	Our way across the sea.....	47	The sea was bright.....	27
Bonum est confiteri.....	205	Home to our mountains.....	122	Over the summer sea.....	162	The star of home.....	46
Breath of spring.....	127	Hope brightly beams.....	34	O wert thou in the cauld blast.....	79	The white squall.....	27
Bring me sweet flowers.....	177	How fair and gay.....	92	Parting song.....	72	The wild rose.....	49
Calm autumn crowned with.....	163	How lovely thy note.....	84	Per te d'immenso.....	34	The winter stars.....	183
Cantate domino.....	204	If yet thou lov'st me.....	122	Poor insect.....	55	The withered rose.....	129
Carol sisters carol.....	161	I have wandered over mountains.....	158	Praise the Lord O my soul.....	205	There is a friend.....	186
Charity.....	164	I hear not a footfall.....	86	Praise the Lord.....	187	There is a stream.....	200
Child of sorrow and of tears.....	165	I'll praise my maker.....	196	Prayer from Moses in Egypt.....	188	There is no home like my own.....	38
Clime beneath whose genial sun.....	126	I love the merry sunshine.....	141	Rejoice the Lord is king.....	201	There's a banner.....	116
Close of school.....	115	Inconstancy.....	129	Rise, Cynthia rise.....	118	Thou art gone from my gaze.....	25
Columbia the gem of the ocean.....	184	In thee O God whose guardian hand.....	172	Roseate clouds are rising.....	140	Thou boundless shining glorious sea.....	35
Come, come, come.....	128	In the wild chamois track.....	38	Scenes that are brightest.....	160	To thy pastures.....	186
Come e geutil.....	30	I saw the smiling golden sun.....	186	See brothers see.....	52	Twilight.....	24
Come let us sing—Anthem.....	80	It is good thing to give thanks.....	205	See how merrily dance the bright stars.....	183	Venit exultinus domino.....	203
Come O my soul in sacred lays.....	190	I will be happy too.....	88	See, the conquering hero comes.....	14	Violets, violets.....	76
Come tell me.....		I would that my love.....	26	Serenade from Don Pasquale.....	30	We walked the morning sun beneath.....	70
Come to our bowers.....	40	Jubelate Deo.....	204	Serenade from il Trovatore.....	171	What fairy like music.....	44
Come ye disconsolate.....	187	Kind, kind and gentle is she.....	133	Sing maidens sing.....	155	When shall the voice of singing.....	202
Cuckoo.....	13	Land of our fathers.....	73	Softly now the leaves are falling.....	153	When spring arrays.....	88
Darkness the earth is shrouding.....	176	Leave us not.....	154	Song for April.....	159	When up the mountain climbing.....	61
Dawn gentle flower.....	153	Lift thine eyes.....	68	Soon, ah too soon.....	134	Where e'er my steps may wander.....	96
Daylight passeth by.....	24	Listen to the melody.....	72	Speed my bark.....	146	With all my powers.....	201
Deserto sulla terra.....	170	Lonely I wander.....	171	Spring time.....	138	Ye shepherds tell me.....	74
Deus miseratur.....	205	Lord dismiss us.....	198	Summer festival.....	40	Young May bells ring.....	18
Down the dark waters.....	107	Loud swell your songs.....	197	Sweet is the summer.....	120	You speak of sunny skies.....	169







## MASON BROTHERS' MUSICAL PUBLICATIONS.

## PSALMODY.

ASAPH, or the CHOIR BOOK.	By Dr. LOWELL
MASON and WILLIAM MASON.	.....
THE DIAPASON.	By GEO. F. ROOT
THE PEOPLE'S TUNE BOOK.	By Dr. MASON
HASTINGS'S CHURCH MUSIC.	.....
THE ECLECTIC TUNE BOOK.	Edited for the Presbyterian Publication Committee by WM. B. BRADBURY
THE JUBILEE.	By WM. B. BRADBURY
THE SABBATH BELL	By GEORGE F. ROOT
THE HALLELUJAH.	By Dr. LOWELL MASON
THE SHAWM.	By WILLIAM BRADBURY and GEORGE F. ROOT, assisted by THOS. HASTINGS, and T. B. MASON
CANTICA LAUDIS.	By Dr. LOWELL MASON and GEORGE JAMES WEBB
THE CARMINA SACRA.	By Dr. MASON
NEW CARMINA SACRA.	By Dr. MASON
THE BOSTON ACADEMY'S COLLECTION.	By Dr. LOWELL MASON

## HYMN AND TUNE BOOKS.

**THE SABBATH HYMN BOOK** and the **SABBATH HYMN AND TUNE BOOK**. By Drs. PARK, PHELPS, and ASON. Different editions, varying in size of type and in price, from 56 cents upwards.

**TEMPLE MELODIES.** 12mo and 8vo. Different bindings, from 62½ cents upwards.

**PLAIN MUSIC FOR THE BOOK OF COMMON PRAYER.** Edited by Rev. GEO. T. RIDER, A.M.

**CHANTS AND TUNES FOR THE BOOK OF COMMON PRAYER.** By a COMMITTEE OF CLERGYMEN.....

**BOOK OF CHANTS.** By DR. MASON. 12mo. Cloth

*Full Catalogues mailed to any address on application.*

## ANTHEMS, CHORUSES, &c.

R	URY'S ANTHEM BOOK.	By WM. B.	
B	URY.		1 25
Y	ANTHEMS.		1 25
H	TON ANTHEM BOOK.	By DR. MASON	1 25
I	IR CHORUS BOOK.	By A. N. JOHN-	
S	TON	1 00	
H	STON CHORUS BOOK.	Compiled by	
D	ULL MASON and G. J. WEBB.		75
III	RVM FATHERS.	By GEO. F. ROOT.	25
EL	ZZAR'S FEAST.	By GEO. F. ROOT.	25
ST	HE BEAUTIFUL QUEEN.	By WM.	
B.	RY.		25
HE	OF CANTATAS, containing "David,"		
"I	grim Fathers," and "Esther".		75
HO	OF HANDEL'S MESSIAH.		75

## FOR MEN'S VOICES.

THE F. R. GENT MEN'S SINGING BOOK. By G. sted by Dr. MASON..... 1 00  
S. GLEE BOOK. By Dr. MASON. 1 00

**GLEE BOOKS.**

THE FESTIVAL GLEE BOOK.	By GEORGE F. ROOF	W. B. BRADBURY.....	1 50
THE NEW YORK GLEE AND CHORUS BOOK.	By WILLIAM B. BRADBURY.....	1 25	
THE NEW ODEON.	By Dr. LOWELL MASON and GEORGE JAMES WEBB.....	1 00	
THE GLEE HIVE.	By Dr. MASON and G. J. WEBB.....	50	
THE MELODIST.	By GEORGE JAMES WEBB and WILLIAM MASON.....	1 00	
THE SOCIAL GLEE BOOK.	By WM. MASON and SILAS A. BANCROFT.....	1 00	
FIRESIDE HARMONY.	By WM. MASON.....	1 00	
THE VOCALIST.	By Dr. MASON and G. J. WEBB.....	1 00	

## FOR SCHOOLS, ACADEMIES, &c.

THE NORMAL SINGER.	By Dr. L. MASON.	33
THE YOUNG SHAWM.	By Wm. B. BRADBURY.	33
THE SONG BOOK OF THE SCHOOL-ROOM.		33
By Dr. LOWELL MASON and G. J. WEBB.	.....	33
THE PRIMARY SCHOOL SONG BOOK.	By Dr. LOWELL MASON and G. J. WEBB.	18
LITTLE SONGS FOR LITTLE SINGERS.	By Dr. LOWELL MASON.	18
THE MUSICAL ALBUM.	By GEO. F. ROOT.	63
THE ACADEMY VOCALIST.	By GEO. F. ROOT.	63
THE MUSICAL CASKET.	By J. C. WOODMAN.	63
THE CAECILIA.	By S. LASAR.	63
THE FLOWER QUEEN.	By GEO. F. ROOT.	63
UJUVENILE ORATORIOS;	the Festival of the	50
Rose, Indian Summer, and the Children of Jeru-		
salem.	By J. C. JOHNSON.	30
THE TEMPLE OF INDUSTRY.	A juvenile Or- atorio.	25
MASON'S MAMMOTH EXERCISES,	a Series of largo Diagrams, designed to save much of the la- bor of a Blackboard.	7 50

MUSICAL SCIENCE

MANUAL OF THE BOSTON ACADEMY OF MUSIC.	By Dr. LOWELL MASON.	60
MASON'S VOCAL EXERCISES AND SOLFEGE.		1 00
GIOS.	By Dr. MASON.	
MARX'S MUSICAL COMPOSITION.	Translated from the German by H. S. SARONI. With a copious Appendix by EMILIE GIRAC.	2 00
WOODBURY'S SELF-INSTRUCTOR IN MUSICAL COMPOSITION AND THOROUGH BASS.		
By I. B. WOODBURY.	12mo. Cloth.	75
SARONI'S MUSICAL GRAMMAR.		63
WRIGHT'S PIANOFORTE MANUAL.	By WM. C. WRIGHT. A.M.	50

THE NEW YORK MUSICAL REVIEW AND WORLD.

A paper devoted to the interests of Music, is published once a fortnight, and contains sixteen large quarto pages, four of which, in each number, are filled with NEW MUSIC of a practical character, and adapted to the wants of the people, at only ONE DOLLAR a year, in advance. Subscriptions may commence with any number. Published by MASON BROTHERS, Nos. 5 & 7 MERCER ST., NEW YORK.